With His Majesty's Royal Licence and Protection,

This Day is Published,

In Four large Volumes OCTAVO,

Illustrated with above Three Hundred Copper-Plates, elegantly ingraved, Price bound only Two Pounds Five Shillings, or bound in Eight Volumes, Two Pounds Eight Shillings,

(Containing as much in Quantity as any Work of the like Nature in two Volumes in Folio sold for *four Guineas*)

THE

NEW and COMPLETE

DICTIONARY

OF

ARTS and SCIENCES;

Comprehending all the Branches of

USEFUL KNOWLEDGE.

With accurate Descriptions as well of the VARIOUS MACHINES, INSTRUMENTS, TOOLS, FIGURES, and SCHEMES necessary for illustrating them, as of the CLASSES, KINDS, PREPARATIONS, and Uses of natural PRODUCTIONS, whether ANIMALS, VEGETABLES, MINERALS, FOSSILS or FLUIDS; together with the KINGDOMS, PROVINCES, CITIES, TOWNS, and other remarkable Places throughout the WORLD.

The whole extracted from the best Authors in all Languages.

By a Society of GENTLEMEN.

Printed for W. OWEN in Fleet-street; and sold by all other Booksellers in Great Britain and Ireland,

AN INTRODUCTION TO THE ENGLISH LANGUAGE AND LEARNING.

In THREE PARTS.

PART I.

A SPELLING-BOOK of ARTS and SCIENCES; Containing ALPHABETS of all the Words in the following SCIENCES, *viz.*

THEOLOGY,	GEOGRAPHY,	PHYSIC,
ETHICS,	ASTRONOMY,	CHEMISTRY,
GRAMMAR,	ARITHMETIC,	PHARMACY,
RHETORIC,	ALGEBRA,	BOTANY,
LOGIC,	GEOMETRY,	JURISPRUDENCE,
POETRY,	MATHEMATICS,	HERALDRY.
MYTHOLOGY,	MECHANICS,	
PHILOSOPHY,	ANATOMY,	

Disposed in a METHOD entirely NEW; With the Rules of *True Pronunciation* and *Spelling*.

PART II.

The RUDIMENTS of ENGLISH GRAMMAR. With the RULES of ORTHOGRAPHY, CONSTRUCTION, EMPHASIS, and a JUST ELOCUTION.

PART III.

LESSONS on all the above-mentioned *Sciences*; Containing a particular Description of each, by Way of EXERCISE, or PRAXIS, to enable the SCHOLAR to read justly and judiciously on any Subject whatsoever.

To which is added,

A CATALOGUE of such Books in the *English* Language as are proper to be read upon the *Liberal Arts and Sciences*.

By BENJAMIN MARTIN.

The THIRD EDITION.

LONDON:
Printed for W. OWEN, at *Homer's Head*, in *Fleet-street*.
M.DCCLVII.

TO THE

MASTERS

OF

ENGLISH SCHOOLS,

AND

TUTORS of YOUTH

IN

PRIVATE FAMILIES,

IN

GREAT-BRITAIN and IRELAND.

GENTLEMEN,

AS the EDUCATION *of Youth* is an Affair of the first and greatest Concernment in Life, your Profession ought to be esteemed of the highest Merit,

and yourſelves deſerving of the trueſt Honour. To your Judgment I ſubmit this ESSAY *towards facilitating the Knowledge of the Engliſh* LANGUAGE *and* SCIENCES; if it deſerves your Approbation, I ſhall hope for its kind Acceptance; and that it may be uſeful to your Pupils, as a proper *Succedaneum* to common Spelling-Books. This will afford me the greateſt Satisfaction and Pleaſure, and be eſteemed the higheſt Honour by, Gentlemen,

Your moſt reſpectful,

and humble Servant,

B. MARTIN.

THE PREFACE.

I HAVE long been perſuaded, that nothing has been ſo much wanted in our *Engliſh* Schools as an *Introduction to the Engliſh Language and Learning*; ſince common Experience but too much evinces how little our Youth underſtand of either, after the firſt ſeven Years of the cuſtomary Education. An *Engliſh Grammar-School* is a Thing unheard of in our Nation; and it is a Notion that generally prevails, that in order to underſtand the *Engliſh* Language well, it is abſolutely neceſſary to be firſt of all initiated into thoſe of ancient *Rome* and *Greece:* But though we grant a Perſon, ſkilled in theſe Tongues, will more thoroughly per-

ceive the Beauty, Elegance, and Energy of the *Engliſh* Tongue, it will by no Means follow, that he cannot have a proper and grammatical Knowledge thereof, independent of them, or any other whatſoever—Our Language, compounded and irregular as it is, does ſtill admit of *Grammar*, and is ſubject to the *Rules of Conſtruction*, as much as any other. And this muſt be attended to by every one who propoſes to read, write, ſpeak, or underſtand his own Language, in the leaſt Degree of Perfection.

But *Grammar* is the only *one Thing* neceſſary; and were it to be found among our *Engliſh* Youth, (as very rarely it is,) it would, *alone*, be of little Service; for where is the great Advantage of knowing how to ſpeak, unleſs a Perſon knew what to ſay? And this brings me to conſider the Subject of *Reading* and *Diſcourſe*; and at the ſame time to obſerve, that nothing has been more neglected in *Engliſh Education*, though it be the moſt *eſſential Part*. And here I ſhall take the Liberty of aſſerting, *that nothing leſs than a General Knowledge of the Nature, firſt Principles, Subjects, Parts, and Intention of the uſe-*

ful

ful Arts and Sciences, and the peculiar Diction, or Phraseology belonging to each, can be sufficient to answer this Purpose compleatly. This is a *self-evident Position*; because, without such Knowledge, we cannot converse with Men of Learning, we cannot understand Books of Science, nor can we read or write properly, and with a good Grace, as every one knows by common Experience, and the voluntary Confession of such as are sensible of the Deficiency.

Now so far has all our Plans of *English Education* been from this, that we have scarce any Thing like it in our Schools; for all our Reading-Plans there, have been confined to the *Primer*, *Spelling-Books*, *New-Testament*, and *Bible*; the two first for learning the *Letters* and *Spelling*, and the two last for a *Common Praxis*, or *Exercise of Reading*.

As to the *Common Spelling-Books* in the Schools, I shall only observe, that, as they propose nothing more than a *vulgar Method* of Spelling, and the Pronunciation of *Common* Words, they are adapted in general to answer that End pretty well; though I have

found, by many Years Experience, that the usual Method they all pursue of putting all those Words together in Tables, that they are accented on the same Syllable, is a very bad one; for, as it obliges the Child to accent some Words *all one Way*, and some *all another*, it makes it very difficult for him to accent any Words *at all out of his Book*, as not remembring to which Class they severally belong, and having been used to no *general Rule*, or Method, independent of the Tables.

But what is most extraordinary in our vulgar Methods, of teaching to read in the Schools, is putting first the *New Testament* and then the *Bible* into the Hands of Children, to exercise their Abilities in this Respect; and when a Youth can mutter over a Chapter in the latter, full of hard Names, (as the Tenth of *Nehemiah* is the usual *Test*) he is then reputed a notable Proficient, and represented to his Parents, as the *Captain of the School*. This is the general Method of Schools, and has prevailed from Time immemorial; though with the least Reflection it will appear to be every Way insufficient, unnatural,

natural, and absurd, and certainly the most *prophane*, if not *impious* Way that possibly could be thought of, for instructing Youth in the *Art of Reading*. And indeed, I know of no other Instance, that shews so plainly, how *callous* our Minds may be rendered by Custom, and altogether insensible of Impressions from the most *interesting* and *sacred Principles* in Nature, *viz.* those of RELIGION, and the HAPPINESS *of our Children.*

When we consider the Books of the *New* and *Old Testament* as *Sacred Writings*, as containing the *Oracles of God*, as dictated by *Divine Inspiration*, as fraught with the *highest Mysteries*, and as intended solely for the *Instruction, and Perfection of our Understanding* in the *Sublime Notions and Doctrines of Religion and Revelation*; would it not appear an *amazing* Thing to any one but a *Christian*, to see these Writings made the *vulgar Praxis*, the *common Thesis* of *puerile Erudition* to every Child, to every *senseless Boy and Girl*, by every *old Woman* in *England?* Who does not know in what a religious and sacred Estimation the *Books of Rituals and religious Mysteries* are held by *Pagans*; what a peculiar

liar Veneration the *Koran* demands from the *Mahometans*; and how greatly the Writings of the *Old Testament* are revered, even by the *Jews* themselves? These all regard such Writings as the *Archives of Heaven*, the *Pandects of Divine Revelation*, and therefore Sacred to the *Priests* alone, and become their Province to explain and teach to the common People. And even here *Children*, and all *without Understanding*, were never looked upon as interested in such an Exposition. Such an high Regard for the sacred Name JEHOVAH, had the *Infidel Jews* that they suffered no Man to pronounce it but the *High-Priest*, and him only *once in a Year*, when in the *Sanctum Sanctorum*. But in *Protestant-Schools*, how is not only That, but all the other *Sacred Names* of *God*, and *Jesus Christ*, made the Subject of *childish Babling*, and *School-dame Bawling*, every Hour of the Day! How are those *Scriptures of Truth*, those *written Laws of God*, (which God himself has so often enjoined us to *lay up in our Hearts*,) *torn to Pieces*, *and trampled under our Feet* while Children! How are those Writings, which were intended to give the greatest *Pleasure and Solace* to *the Mind*, often made the Cause of

bodily

bodily Pain and *Wretchedness* to Children! How are we *reproached* and *whipp'd* in our *Non-age*, for not being able to *read*, what should only *merit us Praise* and *Esteem* for *Understanding* when we are Men! And is it not extremely probable, that the *Book* we have so frequently bedrivelled, daubed, and pulled to Pieces at School, should become the Object of our future Indifference, Contempt, or Aversion? And may not the *Grounds* of *Deism*, and *Infidelity* in general, be very reasonably deduced from hence? And therefore, finally, may we not look upon this Custom of learning Youth to read by the *Holy Bible* an *absurd Profanation*, and the *most sordid Abuse* of the same?

Add to this the *Insufficiency* of such a Method, to answer any such End: Can a Child be supposed to *learn to read* by the *Testament* or *Bible*, where the Subject-Matter and the Design of the Book are of quite a contrary Nature? Is it not very preposterous to learn to *read without Understanding*, those very Books wich require to be *read with* the *greatest Understanding*? To pretend to acquire a Faculty of *reading easily*, by Books, which

of

of all others require the greateſt *Art of Reading*, to be read at all well. But ſuch is the Effect of Cuſtom and inveterate Uſage, and ſuch the Weakneſs of human Nature, that *we ſuffer our Bibles to be proſtituted unconcernedly* to a baſe and mercenary Intereſt, while we are perſuaded it redounds greatly to the Good of our Children, and that they are by ſuch a Method made *Chriſtians* and *Scholars* at once. The general Conſequence of all which is, that when our Youth are grown up, they appear ſuch *hopeful Proficients*, that, whenever they read or indite, we ſeldom fail to *laugh* if they belong to others, or *bluſh* if they are our own.

As I have always looked on this Method with Abhorrence myſelf, I wondered it did not appear in the ſame Light to others; and conſequently, that among the numerous Writers on this important Subject, why none had entered his Proteſt againſt it, and endeavoured to rectify ſo great an Abuſe of our *Engliſh* Schools. Some indeed, of late, ſeem conſcious of its Inſufficiency, and have taken the laudable Pains to introduce a much better Method of initiating Children to read, and that

that is, by composing Lessons consisting of Words of one, two, three, and more Syllables, by which they are very properly exercised in reading on puerile Subjects; and as this is the only Way they can be taught to read at all, these must be allowed the only useful *Spelling-Books* now in our Schools, and will always be so, as they are founded on a necessary Plan.

But then, this is only a preliminary Article, or first Step towards the *Art of Reading* in the vulgar Ways; and much remains to compleat the extensive *Plan of general and genuine Education*, viz. such an one, as will enable a Person to *speak*, *read*, and *write*, *well* and *judiciously*, on every Subject that comes in his Way. Now such a Plan must consist of three Parts. *First*, that which may acquaint him with all the Words and technical Terms, peculiar to the Diction of every Art and Science, and by which he may know how to *divide* them in *Spelling*, and to *accent* them in *Pronunciation*; on this depends a just *Orthoepy*, or *Elegance of Expression* in *Speaking* or *Reading*.

The *Second Part* is that, by which the Youth

of all others require the greateſt *Art of Reading*, to be read at all well. But ſuch is the Effect of Cuſtom and inveterate Uſage, and ſuch the Weakneſs of human Nature, that *we ſuffer our Bibles to be proſtituted unconcernedly* to a baſe and mercenary Intereſt, while we are perſuaded it redounds greatly to the Good of our Children, and that they are by ſuch a Method made *Chriſtians* and *Scholars* at once. The general Conſequence of all which is, that when our Youth are grown up, they appear ſuch *hopeful Proficients*, that, whenever they read or indite, we ſeldom fail to *laugh* if they belong to others, or *bluſh* if they are our own.

As I have always looked on this Method with Abhorrence myſelf, I wondered it did not appear in the ſame Light to others; and conſequently, that among the numerous Writers on this important Subject, why none had entered his Proteſt againſt it, and endeavoured to rectify ſo great an Abuſe of our *Engliſh* Schools. Some indeed, of late, ſeem conſcious of its Inſufficiency, and have taken the laudable Pains to introduce a much better Method of initiating Children to read, and that

that is, by composing Lessons consisting of Words of one, two, three, and more Syllables, by which they are very properly exercised in reading on puerile Subjects; and as this is the only Way they can be taught to read at all, these must be allowed the only useful *Spelling-Books* now in our Schools, and will always be so, as they are founded on a necessary Plan.

But then, this is only a preliminary Article, or first Step towards the *Art of Reading* in the vulgar Ways; and much remains to compleat the extensive *Plan of general and genuine Education*, viz. such an one, as will enable a Person to *speak*, *read*, and *write*, *well* and *judiciously*, on every Subject that comes in his Way. Now such a Plan must consist of three Parts. *First*, that which may acquaint him with all the Words and technical Terms, peculiar to the Diction of every Art and Science, and by which he may know how to *divide* them in *Spelling*, and to *accent* them in *Pronunciation*; on this depends a just *Orthoepy*, or *Elegance of Expression* in *Speaking* or *Reading*.

The *Second Part* is that, by which the Youth

Youth muſt be inſtructed how to form, or conſtruct a Sentence from Words already known, in ſuch a natural and proper Manner as may fitly expreſs the Sentiments of his Mind in *Speaking* or *Writing*.

And the *Third Part* muſt conſiſt of a proper and ſufficient *Praxis*, for exerciſing the Scholar in the *Art of reading well*, on all Subjects indifferently.

And ſuch a *Plan of Engliſh Education* I have here attempted, and now humbly offer to the Public. The whole is therefore divided into three great Parts, viz. *A Spelling Book of Arts and Sciences*; a compleat *Engliſh Grammar*; and a *brief Deſcription of each particular Science*, for a *General Praxis* of Reading well, that is, with Judgment and Underſtanding.

The SPELLING-BOOK I have divided into three Sections; in the firſt of which I have collected all the Words of ſeveral Sciences, (ſuch as are moſt generally read, and make the more polite Part of Literature) which are properly accented with ſingle and double Accents; and diſpoſed in proper Tables, according

cording to their different Number of Syllables; and not according to the *first*, *second*, *third*, &c. *Syllables*, on which the Accent lies, as is the usual Method, which I know to be a very bad one by many Years Experience. To this I have premised, what is necessary to the *Distinction of Letters*, the *Formation of Syllables*, the *Composition and Pronunciation of Words* in general; but this is the least Part (if it may be properly said to be *any Part at all*) of the *Art of Spelling*; for how can we suppose the Scholar can *learn to spell*, by Tables of Words already spelt to his Hand? The *Art of Spelling* consists in being able readily to divide, or resolve any given Word into its proper Number of Syllables; nor can a Youth do this, who has not been inured to it by a gradual Practice, and consequently the most essential Part of the Art of Spelling has been hitherto neglected and wanting.

To supply this Deficiency, the *Second Section* is added, in which the Words contained in the *Mathematical* and *Mechanical Sciences* are ranged in proper Tables; I have made choice of these Sciences, as they are higher in the *System* of *Learning* than those of the *first*

Section.

Section. The Words of this Section are not divided; but the Letters which terminate each Syllable in them, are appositely placed one after another upon the same Line with the Word, and in a proper Column by themselves; by which Means the Scholar will find it very easy to divide any Word of this Class into its proper Number of Syllables, by *Inspection* only, and without a Tutor. Thus by the Word *Parallelogram*, he sees the Letters *a*, *l*, *e*, *o*, which shews, there are five Syllables, and that the first ends with *a*, the second with *l*, the third with *e*, the fourth with *o*, and the fifth he knows of Course; and hence he can spell the Word as usual very readily, thus, *Pa-ral-le-lo-gram*; but this is so obvious and easy to every Reader, that it can require no farther Explication.

When the Scholar is arrived thus far, it is presumed, he will find himself able to spell any *Words* whatsoever by the Assistance of the Common Rules only; and to exercise him herein, I have subjoined the *third Section*, containing the Alphabets of *Anatomy*, *Physic*, *Pharmacy*, and *Botany*, as these Sciences abound with the most learned and technical Words in

our

our Language, most or all of them of a *Latin* or *Greek Derivation*, but chiefly the latter. To these the Rules of *Diastasis*, or True Spelling, are prefixed, with the Method of resolving Compound Words according to their proper *Etymology*.

After the Scholar is perfect in Spelling, the next Thing necessary is the Art of disposing these Words properly, in a Sentence, to express any Thought or Sentiment of the Mind, and make it intelligible to another Person in Speaking or Writing, and this is called GRAMMAR, which therefore compose the *Second Part* of this Work. As this is the most essential Part of *English* Education, I have taken the utmost Care to represent every Thing in a plain and familiar Manner to his View, that relates to a just and genteel *Diction* for Youth, with Respect to both the great Parts of Expression, *viz.* ORTHOEPY, and ORTHOGRAPHY. If the Scholar be duly instructed in this Part, he will have no Reason to be afraid to *speak before*, or *write to* any Body. 'Tis true, there are many natural Accomplishments necessary to form an *Orator*, besides those acquired by Art, but with these a

Grammarian

Grammarian is not much concerned; his proper Business being the just *Construction and Rationale of Language.* A great deal might here be said, with respect to the Necessity every *English Youth* is under of accomplishing himself with the utmost Skill in the *Grammar of his own Tongue*; since in a *Gentleman*, it must be the highest *Opprobrium* not to be able to write or speak *correctly*, and with *Propriety*, his *Native Language*, which he has been *twelve*, *fifteen*, or *twenty Years in learning*. And indeed, what ought to give us a more *sensible Concern*, than to observe the Reluctance with which young People attempt to write or speak in Public, or even to write a Letter to their most intimate Friend? Nay, further, it is not seldom that we see a *Genius* buried in Obscurity, for not being able to communicate his excellent Sentiments in correct and proper Language; or, if they are prevailed on to write, they still stand in need of a Friend to *revise*, and make them *speak English*.

But supposing a Person knows *how to speak*, that is not sufficient; he would make but an aukward Figure, if he did not know *what to say* at the same Time; 'tis but rare we find a

Person

Perſon can *ſpell well*: rarer yet, to find one that can *read well*; and ſtill more rare, to find one that can *underſtand* what he does *read*; therefore the Third Part of this Work is added, for the ſake of ſuch as would be able to read well and judiciouſly on every Subject. In order to this, I have ſupplied him with a large *Praxis for univerſal Reading*, containing LESSONS on all the *Arts and Sciences* now in Uſe, and which ought to be known by every Perſon that makes the leaſt Pretenſion to a *liberal Education*; and theſe Leſſons are ſo contrived and deſigned, that the *Nature*, *Parts*, and *Purpoſes* of each Science, make the Subject of each; and all expreſſed in their peculiar *Phraſeology* reſpectively; ſo that a Perſon cannot read here, but he muſt underſtand at the ſame Time; he cannot underſtand, but he muſt in a great Meaſure be able to converſe with Mankind upon theſe Subjects, and in a proper Style and Diction. In ſhort, ſuch a *Puerile Encyclopædia* will be found of infinite Service, to form the Minds of Youth, and give them a Taſte for liberal Sciences, and a Diſpoſition to ſtudy them; for Knowledge always conciliates Affection to the Thing, as Ignorance produces Indifference and Averſion.

A Man

A Man of Science is naturally generous, humane, and polite; his Company easy, useful, and eligible, and all his Actions tend to a general Good; but the barren and uncultivated Mind shews the Man in a deplorable and shocking Contrast, susceptible of any Thing that is bad. The Seeds of Science, therefore, should be early sown in the Minds of Youth; and Parents must be adjudged guilty of Inhumanity to their Children, when they neglect to give them a *Scientific Education*. Nothing can be more astonishing, than to see how anxious they are in amassing *Wealth* for them, and at the same Time with what Indifference and Insensibility they suffer the *wretched Poverty* of their Minds! One would think, the Education of Children should be esteemed the most important Affair of Life, since all our future Fortune depends upon it; yet this does not in the least appear in our common Practice; we often see Children bred up without any Erudition at all: And though the Parents be in opulent Circumstances, yet they appear *Niggards* in nothing so much as the little Learning they bestow on their Children; if they purchase it, it must come very cheap; no Man is so ill paid as a *School-Master*; and indeed,

indeed, this is the general Reason why our Children go so long, and improve so little; and it would be a much more reputable, as well as successful Way, to pay a greater Price that the Master might attend on a less Number, and dispatch them in a much shorter Time. I know what it is to learn and to teach, and am well assured, that much more useful and solid Learning might be attained in half the Time that our Youth spend at Schools, if a better Method were taken and encouraged. I have endeavoured what I can towards it in a DICTIONARY, and this *Essay on a New Plan of English Education*; the former, I have the Pleasure to find, meets with Approbation and Preference from the best Judges; and I have little Doubt concerning the Success of the present Undertaking; since one Thing I am very clear in, viz. *that they who can read this small Treatise, may easily read any other*; and not only *read*, but *read with Judgment and Understanding also*, which is the principal Thing of all, and most wanted.

The Work is conducted in such a Manner, as not only to be adapted to the *public Use of Schools*, but also to the private Use of young Gentlemen and Ladies in Families; as there

are

are ſufficient Inſtructions for the due underſtanding of every Part. I know, in ſhort, of nothing farther that can be done, but compiling a Body of *Arts and Sciences* * at large.

* The Work here refer'd to, is now publiſhing monthly in the General MAGAZINE OF ARTS AND SCIENCES; but as it was judged neceſſary, we have added, in this Edition, a Catalogue of ſuch Books as were thought moſt proper for the young Student to conſult in the Courſe of his Studies, eſpecially at his firſt ſetting out.

A SPELLING BOOK OF ARTS and SCIENCES.

SECTION I.

Containing the ALPHABETS.

I. *Of* THEOLOGY. III. *Of* MYTHOLOGY,
II. *Of* PHILOLOGY. IV. *Of* PHILOSOPHY.

With the Rules of ORTHOEPY, *or true Pronunciation.*

BEFORE I give the Rules of Pronunciation, I shall just observe, that in the Alphabet of Letters, we distinguish two Sorts, viz. *Vowels*, and *Consonants*; a VOWEL is a distinct and perfect Sound of itself; and of these we have Five, viz. *a*, *e*, *i*, *o*, *u*; and to these is usually added *y*.

All the other Letters are called *Consonants*; and here we distinguish two Sorts, *Mutes*, and *Semi-Vowels*; the *Mutes* are *b*, *c*, *d*, *g*, *j*, *p*, *q*, *t*, *v*; and are thus named, because they cannot be pronounced

without the Addition of a Vowel; as, *be*, *cee*, *dee*, &c. the *Semi-Vowels* are, *f*, *l*, *m*, *n*, *r*, *s*, *x*, *z*, so called, as yielding an imperfect Sound of themselves; but in this I think there seems to be a Mistake, as they cannot be sounded at all without a Vowel prefix'd; as, *ef*, *el*, *em*, &c.

Of these *Semi-Vowels*, Four are call'd *Liquids*, viz. *l*, *m*, *n*, *r*; because they *flow* very smoothly after a *Mute* in a Syllable; as in *glide*, *smile*, *gnaw*, *brute*; but they can't be sounded before a *Mute*, if a Vowel follow, as *rpo*, *ldi*, *mtu*, &c.

CONSONANTS are also distinguished into *Single* and *Double*. The Single, as *b*, *c*, *d*, *f*, &c. have but one simple Sound; whereas the double, or rather complex *Consonants*, as *w*, *x*, *z*, have plainly the Sound of two or more single ones in one; thus *w* is a Compound of *v v*; *x* is compounded of *ecs*, or *cs*; thus *vex* sounds *vecs*; and *z* has nearly the double Sound *ds*; as *Blaze* sounds *Bladse*; *Zion*, *dsion*, &c.

Of the VOWELS are form'd *Diphthongs*, or *Pairs*; as *au*, *eo*, *iu*, &c. or *Triphthongs*, of three; as *eau*, *ieu*, &c. A *Diphthong* is *proper*, when both *Vowels* are pronounced, as *ai*, in *fair*; *au*, in *Laud*; *ee*, in Seed; *oo* in *Food*; *oi* in *void*, &c. or improper, when only one is sounded, as the *e* in *ea*, *Tea*; the *i* in *ie*, *Fiend*; the *u* in *au*, *Eunuch*, &c.

Of the Letters in general are form'd SYLLABLES. A *Syllable* is a *compleat Sound*, or *Expression of one*, or *more Letters in the same Breath* or *Tone*; as, *a*, *ve*, *nue*; *o*, *ri*, *ent*; and these, variously compounded, make all the different Kinds of *Words* in any Language; thus the above connected makes the Words *A-ve-nue*, *O-ri-ent*, of *three Syllables* each.

A WORD, therefore, which expresses the Name, Action, Quality, or Manner of a Thing, is nothing more

more than an Assemblage of Letters in Syllables. And if the Word consist of *one Syllable only*, it is called a *Monosyllable* Word, as *make*, *true*, *good*, &c. if of two *Syllables*, it is call'd a *Dissyllable*, as *e-ven*, *on-ly*, *wa-ter*, &c. All other Words are call'd *Polysyllables*. And the Art of resolving Words into their true Number of Syllables, and in a just Manner, is call'd DIASTASIS, or the *Art of Spelling*; of which I shall give the Rules hereafter.

At present, I shall give the Rules for the right Pronunciation of Letters and Syllables, into which the Words stand divided in the following Tables of Arts and Sciences:

RULE I. The final (*e*) lengthens the Sound of the foregoing Vowel, as in *Can*, *Cane*; *Bed*, *Bede*; *Pip*, *Pipe*; *Rob*, *Robe*; *Tun*, *Tune*.

RULE II. The final (*e*) in Words ending in (*re*) is sounded before the (*r*) like *u*; as *Fire*, *Fi-ur*, *Desire*, *Desi-ur*; *Massacre*, *Massa-cur*; *Lucre*, *Lu-cur*; *Maugre*, *Mau-gur*.

RULE III. The *Latin* Diphthongs, *æ*, *œ*, are sounded like (*e*). As *Cæsar*, *Cesar*; *Phœbus*, *Phebus*; *Ætna*, *Etna*; *Oeconomy*, *Economy*.

RULE IV. Also the *English* improper Diphthongs, *ea*, *eo*, and *eu*, *ue* sound only the *e* and *u*; as *Tea*, *Te*; *Yeoman*, *Yeman*; *Feoffee*, *Feffee*; *Eunuch*, *Unuch*; *due*, *du*; *true*, *tru*, &c. sometimes *ea* sounds like *ee*; as in *People*, *Peeple*; *Feodary*, *Feedary*. Also *ea* has the same Sound in *Fear*, *near*, *appear*, &c.

RULE V. The Diphthong (*ie*) is sounded like (*e*) in *Cieling*; like (*ee*) in *Field*; and always like (*y*) at the End of Words, as *lie*, *signifie*; and *ei* is sounded like (*e*) in *Receipt*, *Deceit*; and sometimes like (*ai*) as in *Reign*, *feign*, &c.

RULE VI. The Diphthong (*oe*) at the End of Words, ſounds like (*o*); as in *Toe*, *Foe*, *Doe*, *Sloe*, *&c.*

RULE VII. The Triphthong (*eau*) ſounds like (*o*) in *Beau*, *Jet d'eau*. (*ieu*) ſounds like (*u*) in *Lieu*, *Adieu*, and ſuch other *French* Words.

RULE VIII. The Sound of (*c*) is hard before the Vowels *a*, *o*, *u*; as in *Cup*, *Cold*, *Call*. And ſometimes before (*h*); as in *Chart*, *Chord*, *Cholic*; and before (*l*) and (*r*); as in *clear*, *creep*. It is otherwiſe generally ſoft; as *City*, *Cell*, *Cyder*, *Chuſe*, *Child*, *Choſen*, &c.

RULE IX. In *French* Words (*ch*) is ſounded like (*ſh*), and the Vowel (*i*) like (*ee*); as in *Chagrin*, *Shagreen*; *Machine*, *Maſheen*; *Chavalier*, *Shevaleer*. And ſometimes like (*qu*) as in *Choir*, *Quire*.

RULE X. The ſound of (*g*) is hard before *a*, *o*, *u*, *l*, *r*, as in *Gall*, *Go*, *Gun*, *Glean*, *Grope*; before (*ui*) it is always hard, as in *Guilt*, *Guild-hall*; alſo before (*h*), as in *Gheſs*, *Ghent*, *Ghoſt*; ſometimes before (*i*), as in *Gibbons*, *Gibberiſh*. It is generally hard before (*e*), as in *get*, *Anger*, *longer*, *gear*, *geld*, except in *Latin* Words, as *Genus*, *Gender*, *generate*, *gentle*, *generous*; and in ſome *Greek* ones, as *Geometry*, *Geocentric*, *Genealogy*, &c. Two *gg*'s are always hard; as *dogged*, *Dagger*, *aggravate*, *exaggerate*, &c.

RULE XI. The Sound of (*g*) when ſoft, before (*a*), (*o*), (*u*), is always expreſſed by the Conſonant, or long (*j*) *Jay*, *Joy*, *Jude*.

RULE XII. The Letter (*h*) has a proper Sound in moſt Words, as *Heat*, *Hand*, *Howl*, *Hue*, *Hyde*. But in ſome it is nearly ſilent; as *Honour*, *Hour*, *Rhetoric*, *Rhine*, &c.

RULE

RULE XIII. In any Part of a Word, the Sound of (*ph*) is (*f*); as *Philosophy*, *Paragraph*, *Phlegm*; also at the End of Words (*gh*) has the Sound of (*f*); as in *Cough*, *Laugh*, *enough*, &c.

RULE XIV. The hard Sound of (*c*) before (*i*) and (*c*) is expressed by (*k*); as, *Cit*, *Kit*; *Cent*, *Kent*, &c. This Letter is placed before no Consonant but (*n*), and is there often silent; as *Knave*, *know*, *Knack*, &c.

RULE XV. The Sound of (*qu*) at the End of our *French* Words is like (*k*); as in *Risque*, *Antique*, *Oblique*, *Barque*, *Cinque*, &c.

RULE XVI. The Syllable (*ti*) and (*ci*), if followed by a Vowel, sound like (*si*) or (*shi*); as in *Fiction*, *Condition*, *Logician*, *Musician*.

RULE XVII. When (*cc*) occurs, the first is hard like (*k*), the other soft like (*s*); thus, *Siccity* sounds *Siksity*; *Flaccid*, *Flaksid*, &c.

RULE XVIII. The Letter (*p*) is not pronounced, at the Beginning of Syllables, before (*s*) and (*t*); as *Psalm* sounds *Salm*; *Pseudo*; *Psoas*; *Ptarmics*; *Ptolomy*; *Phthisic*; *Phthartics*; which are all Words of *Greek Derivation*.

RULE XIX. In the final Syllables (*ble*), (*cle*), (*ple*), &c. the (*e*) is sounded obscurely before the (*l*); as *able*, *Article*, *Principle*, &c.

RULE XX. In foreign Words the Final (*e*) makes a distinct Syllable, as in *Mau-re*, *Eu-ni-ce*, *Plo-ce*, *Hy-dro-ce-le*, *A-po-stro-phe*, *Si-mi-le*, &c.

RULE XXI. In *Greek* compound Words ending in (*oid*) or *oides*; the (*oi*) is not a Diphthong; thus *Cycloid*, *Cissoid*, *Choroides*, &c. are to be pronounced thus, *Cy-clo-id*, *Cis-so-id*, *Cho-ro-i-des*, &c.

RULE XXII. In *Greek* proper Names (*eu*) is a proper *Diphthong* and must not be divided in Pronouncing; as, *Atreus*, *Smyntheus*, *Ceneus*, *Theseus*, &c. are all but two Syllable Words.

CHAP. I.

Words of one Syllable.

THEOLOGY.

Chrism
Christ
Dean
Grace
Hymn
Jews
Nymph
Pope
Preach
Psalm
Rite
Schism
Soul
Theme
Tribe
Type
Zeal

PHILOLOGY.

Hymn
Mutes
Name
Noun
Rhyme
Scene
Scenes
School
Scribe
Tense
Trope
Verb
Verse

MYTHOLOGY.

Baal
Bel
Fates
Fauns
Jove
Mars
Nox
Nymphs
Ops
Pan
Pax
Sol
Sphinx
Styx
Sun

PHILOSOPHY.

Air
Branch
Brutes
Cause
Chalk
Chasm
Chyle
Cloud
Fate
Flame
Form
Glebe
Globe
Gust
Juice
Light
Mine
Mixt
Mode
Muse
Pain
Pores

Prone

Prone
Pulse
Rare
Sage
Sense
Sound
Space
Sperm
Spiss
Surge
Tense
Tube
Tune
Void

COSMOGRAPHY.

Arch
Ark
Back
Bay
Bear
Cape
Cor
Day
Earth
Globe
Great
Gulph
Height
Hour
Isle
Limb
Map
Mars
Mean
Month
Moon
Nodes
Orb
Place
Right
Scheme
Signs
Sol
South
Sphere
Stars
Sun
Time
Trine
True
Year
Zone

ARITHMETIC.

Cube
Gross
Like
Prime
Root
Rule
Square
Surd
Terms

GEOMETRY.

Arch
Arc
Bow
Chain
Charts
Chord
Cone
Coure
Crown
Cube
Guage
Hour
Legs
Like
Limb
Line
Log
Lunes
Mean
Plain
Plan
Plane
Point
Pole
Prime
Prism
Pure
Rhomb
Right
Ring
Rod
Rood
Rumb
Scale
Scheme
Sine
Sphere
Square
Style
Term

MECHANICS.

Crown
Curve
Frame
Orb
Perch
Plane
Plumb
Scale
Screw
Scrue
Spring
Square
Swing
Wedge

ARCHITECTURE.

Band
Base
Bead
Beam
Bed
Brace
Breast
Crown
Dome
Drip
Dye
Die
Eaves
Face
Freese
Freeze
Front
Fust
Gorge
Hip
Hips
Isles
List
Niche
Nice
Orle
Peers
Plat
Plinth
Plinthe
Quoins
Scrowles
Scrolls

ANATOMY.

Bile
Blood
Bones
Brain
Breasts
Calx
Caul
Chyle
Cor
Death
Falx
Gland
Glans
Grume
Hair
Head
Heart
Lobe
Lungs
Mons
Mouth
Nails
Nerve
Nose
Parts
Pes
Phlegm
Pulse
Ribs
Skin
Skull
Splen
Teeth
Toes
Tongue
Valves
Vas
White
Wrist

PHYSIC.

Death
Dose
Flux
Gout
Grume
Heart
Pain
Piles
Probe
Pulse
Pus
Rheum

Rhithm

Rhithm
Spasm
Zone

PHARMACY.

Drachm
Dram
Form
Gums
Lute
Mace
Musk
Myrrh
Pills
Steel

BOTANY.

Bark
Bulb
Chives
Down
Fruit
Gems
Grain
Grass
Juice
Leaves
Lobe
Moss
Plant
Root
Sap
Seed
Shrub
Sponge
Stalk
Style
Trees
Trunk
Tube
Whirl.

CHAP. II.

Words of Two Syllables.

THEOLOGY.

Ad-orè
An`-gels
As-sent
Bap`-tism
Bi`-ble
Can`-dour
Can"-on
Cen`-sures
Chap`-ter
Chri`-soms
Cla`-mour
Cler`-gy
Col`-lects
Col`-lege
Con`-clave
Con`-cord
Coun`-cil
Cu`-rate
Deà-con
De-creè
Dè-ism
Dè-ist
De"-luge
De-spair
Di-vorce
Doc`-tor
Doc`-trine
Dog`-ma
Dru`-ids
E-lect
Es`-sence
E`-thics
Eth`-nic
Fan`-tasm
Fan`-tome
Fer`-vent
Fer`-vour
Fla`-grant
Fù-ture
Gen`-tiles
Glò-ry
Gno"-stics
Go"-spel
Ha-rangue
Heà-then
Hè-brew
Hor`-rour
I`-dol

Jew`-ish

Jew`-iſh
Im-mènſe
Im-mèrge
Im-mèrſe
Im-plòre
In`-cenſe
In-dùlge
In-ſpìre
In-ter`
In-vòke
Jùdg-ment
Ju``-ſtice
Lec`-ture
Lè-gend
Lè-vite
Lòl-lards
Mam`-mon
Mar`-tyr
Maù-met
Mer`-cy
Me``-rit
Mìſ-ſal
Mònk-iſh
Mo``-ral
Mor`-tal
Mùſ-ti
My``-ſtic
Nec`-tar
Ni-cène
O-bèy
Ob-ſcùre
Ob-ſtrùct
Of-fe`nce
O`f-fice
O`-ral
Or`-der
Or-dàin
Or`-phans
Pæ`-an
Pà-gan
Pà-god
Pà-piſt
Pà-piſm
Par`-don
Par`-ſon
Par`-ty
Pas`-cal
Pas`-cha
Pà-ſtor
Per`ſons
Phan`-tom
Pi`-ous
Pi``-ty
Pon`-tif
Popè-dom
Pray`-er
Prè-bend
Prè-cept
Prè-ſence
Prièſt-hood
Prì-mate
Prì-or
Pro-fàne
Pro``-miſe
Pro``-phet
Pro``-ſtrate
Pro``-verbs
Pſàlm-iſt
Pſàl-ter
Pùl-pit
Pù-rim
Py`-thon
Quà-kers
Ràb-bi
Ràb-bin
Ran`ſom
Rap`-ture
Re-clàim
Rec`-tor
Re-dèem
Re-fòrm
Re-mìſs
Re-mòrſe
Re-pènt
Re-tràct
Ri``-gid
Rò-man
Rù-bric
Sàb-bath
Sanc`-tum
Sà-tan
Scàn-dal
Scrip`-tures
Se-dùce
Sè-lah
Ser`mon
Ser`-vice
Sex`-ton
Shè-kel
Shì-lo
Sin-cère
Sò-ber
So``-lemn
Sor`-bonn
Spi``-rit
Spon`-ſor
Su-prème
Sym`-bol
Sy``-nod
Sy``-ſtem
Ta``-lent
Tar`-gum

Tar`-gum
Tem`-ple
Tempt`-er
Tho`-mists
Thum`-mim
Transf-grèss
Transf-làte
Transf-pòrt
Tur`-cism
Vè-stry
Vi"-car
Ver`-tue
Vir`-tues
Vi"-sit
U`-rim
Zeà-lot
Zeal`-ous.

PHILOLOGY.

Ac`-cent
A-cùte
Ad`-verb
A`-pore
Ap`-tote
Cà-dence
Chò-rus
Clàs-sics
Co`-lon
Com`-ma
Com-pàre
Com`-plex
Com-pòse
Con-crète
Crà-sis
Cri"-tic
Cri"-tics
Dac`-tyle
Dà-tive
De-claìm
De-clìne
Diph`-thong
Dip`-tote
Dis-còurse
Di-spùte
Di"-stich
Dra"-ma
Ec`-logue
E"-pic
E"-pics
Ep`-ode
Fi"-gure
Flo"-rid
Fù-ture
Gen`-der
Gram`-mar
Hu-màne
Hy`-phen
Jar`-gon
Jè-june
In-vènt
Lan`-guage
La"-tin
Let`-ters
Lì-bel
Lin`-guist
Li"-quids
Ly"-ric
Me"-thod
Mè-tre
Mi"-mic
Mot`-to
Neù-ter
Num`-ber
O`b-it
Ob-lìque
Pe"-dant
Per`-sons
Plu`-ral
Pò-em
Pò-et
Poì-nant
Po-lìte
Post`-script
Pò-sey
Prax`-is
Prè-cept
Pre"-face
Pre"-sent
Prò-em
Prò-logue
Prò-noun
Pro"-per
Pro"-verb
Rà-dix
Ro-mànce
Rù-ral
Sap`-phic
Sar`-casm
Sà`-tyr
Scè`-nic
Schò`-lar
Scì-ence
Sen`-tence
Ser`-mon
Spon`-dee
Sù-pines
Syn`-tax
Thè-sis
Tì-tle
Tmè-sis
To"-pics

To"-pics
Trà-gic
Tranſ-pòſe
Trip`-tote
Tro-chèe
Ver`-bal
Ver-bòſe
Vo"-lume
Vow`-el
Uſh`-er
Zeug`-ma.

MYTHOLOGY.

Æ`-don
Æl`-lo
A`-jax
Am`-mon
A`-pis
Ar`-gus
At`-las
Bac`-chus
Bat`-tus
Bè-lus
Bron`-tes
Cà-cus
Cad`-mus
Cæ`-nis
Cà-ſtor
Cen`-taurs
Cè-res
Cè-yx
Chà-ron
Chlò-ris
Chì-ron
Cir-ce
Clì-o
Clò-tho
Cù-pid
Cy`-clops
Cy`-pris
Cy`-re
Dæ`-mon
Da`ph-ne
De`-los
Dì-ræ
Dò-ris
E"-cho
Flà-men
Flò-ra
For`-nax
Gal`-li
Gi`-ants
Glaù-cus
Gol`-den
Gor`-gons
Grà-ces
Gy`-ges
Hà-des
Hàr-pies
Hè-be
Her`-mes
Hè-roes
He"-ſper
Hip`-pe
Hò-rus
Hò-ræ
Hy`-as
Hy`-las
Hy`-men
Jà-nus
Jà-ſon
I`-no
I`-o
I`-phis
I`-ris
I`-ſis
I`-tys
Jud`-ges
Jù-no
Là-res
Lè-da
Lè-næ
Lè-the
Lò-tis
Lù-na
Mà-nes
Mà-vors
Mem`-non
Mè-na
Men`-tha
Mè-tra
Mì-das
Mì-nos
Mò-mus
Mor`-ta
Mù-ſes
Myr`-rha
Naì-ades
Nep`-tune
Neſ`-ſus
Nì-nus
Niſ`-ſus
Nò-na
Nym`-phæ
O`-pis
Or`-cus
Pœ`-an
Pà-les
Pàl-las
Par`-cæ
Pà-ris

Pà`-ris
Pà-vor
Per`-dix
Per`-ſeus
Phœ`-dra
Phœ`-bus
Pì-tho
Pleì-ades
Plà-to
Plù-to
Plù-tus
Pœ`-na
Pol`-lux
Prò-teus
Pyg`-mies
Pyr`-rha
Py`-thorn
Quì-es
Rè-mus
Rhè-a
Sà-lus
Sà-tyrs
Sà-turn
Scyl`-la
Som`-nus
Stà-ta
Sthè-no
Suà-da
Sy`-rens
Sy`-rinx
Ter`-cus
Tè-thys
Thè-ſeus
This`-be
Tì-tans
Trì-ton
Ty`-phon
Vè-nus
Ve"-ſper
Ve"-ſta
Vir`-tus
Vùl-can
Xan`-thus.

PHILOSOPHY.

A-by`ſs
A-cèrb
A"-cid
A"-cids
Ad`-der
A-dèpts
Ad-hère
Æ`-ther
Af-flùx
A`-læ
Al`-gid
Al`-mond
Ant`-lers
A"-pex
Ar`-bor
Ar`-dor
Ar`-gil
A"-tom
A`-zure
Bo"-dy
Brà-ſil
Brù-tal
But`-ter
Cal-cinè
Cà-lid
Cal`-lous
Cal`-low
Ca-niné
Car`-noſe
Ca"-ſtrate
Ca"-vern
Caù-ſal
Caù-ſtic
Caù-ſtics
Cè-ruſs
Chà-os
Cho"-ler
Co-hère
Co"-lour
Co"-met
Com`-plex
Con-crète
Con-geàl
Con`-tact
Con`-vex
Cor-ro`de
Crù-ral
De"-luge
De-ſcènt
De"-ſert
Diſ-crète
Di"-ſtance
Dì-verſe
Duc`-til
Ec`-cho
Ef-fe`ct
E`f-flux
E`-greſs
Ex-hàle
Ex-pànſe
Ex-pirè
Ex-trème
Fan`-taſm
Fà-tal
Fer-mènt
Fer`-tile

Fer`-tile
Fì-bres
Fì-brous
Fi``-gure
Fì-nal
Fì-nite
Fìſ-ſure
Flac`-cid
Flà-tus
Flex`-ure
Flo``-rid
Flù-id
Foun`-tain
Flà-grant
Frù-men
Fùl-gid
Fun`-gous
Fù-ſile
Gè`-lid
Gè-nus
Ger`-mins
Gi`b-boſe
Gib`-bous
Glè-bous
Glò-bule
Ha``-bit
Hà-los
Hor`-rid
Hor`-rour
Hù-mid
Hù-mour
Ig`-nis
Im-mènſe
Im`-pulſe
In`-nate
In`-ſect
In`-ſtinct
In-tensè
Jùnc-ture
Là-tent
Lè-o
Leò-pard
Li``-mit
Li``-quid
Lù-cid
Lym`-pha
Mà-did
Mag`-net
Ma-rinè
Ma``-trix
Mat`-ter
Me``-tals
Mix`-ture
Moì-ſture
Mon-ſoòns
Mon`-ſter
Mor`-tal
Mò-tive
Moun`-tain
Mun`-dane
Nà-ture
Nì-tre
Nì-trous
Nò-doſe
Nò-dous
Nur`-ture
Ob-liquè
Oc-cùlt
O`-dour
O-pàque
Op`-tic
Or`-gan
Pas`-ſive
Phy``-ſics
Pla``-ſtic
Plà-to
Plè-niſt
Pò-rous
Prèſ-ſur e
Pro``-blem
Pun`-gent
Ra``-pid
Rè-al
Reà-ſon
Rè-flux
Re-fràct
Rè-greſs
Re-làx
Re-sìſt
Re ſpìre
Rì-gor
Ri``-ver
Ro``-ſin
Rup`-ture
Ru`-ral
Sa``-line
Sà-pid
Sà-por
Sa``-vage
Sà-vour
Scà-brous
Scèp-tics
Sci-ence
Ser`-pent
Sìm-ple
Sì-nus
So``-lid
Som`-nus
Spi``-rit
Splen`-dor
Stag`-nant
Stàg-nate

Stàg-nate
Strà-ta
Strùc-ture
Sùb-ject
Sùb-ſtance
Sùb-tile
Sùl-phur
Sur`-face
Sù-ture
Sy``-ſtem
Tac`-tile
Ter`-rour
Tex`-ture
Tò-paz
Tor`-rent
Tù-mour
Tur`-gid
Va`-pour
Ve"-nom
Ver`-dant
Ver`-dure
Ver`-dour
Vi"-ſcid
Vi``-ſcous
Vì-tal
U-nìte
Vò-cal
Vor`-tex
U`-rine
U`-vid
Vùl-pine
Vùl-ture
Zè-us.

CHAP. III.

Words of Three Syllables.

THEOLOGY.

Ac`-ci-dents
A-dò-nai
An`-ti-chriſt
A-po"-ſtle
Arch-àn-gel
Arch-bì-ſhop
Ar`-ti-cle
A`-the-iſt
A"-va-rice
Au-thèn-tic
Be"-ne-fice
Bi"-ga-my
Bi"-go-tiſm
Blàſ-phe-my
Ca"-ba-la
Ca"-ba-liſt
Cal`-vi-niſm
Ca"-lum-ny
Ca"-no-nize
Càn-ti-cles
Ca"-pi-tal
Ca"-ra-van
Car`-di-nal
Car`-me-lites
Ca"-te-chize
Ca-thè-dral
Cà-tho-lic
Ce-le"-ſtines
Cha"-ri-ty
Che"-ru-bims
Chi"-li-aſts
Chri``-ſti-ans
Cir-cum-vènt
Clè-men-cy
Col`-lo-quy
Com-man`d-ment
Con`-cu-bine
Con`-ſtan-cy
Cor`-po-ral
Co"-ve-nant
Dè`-ca-logue
De-crè-tals
De"-di-cate
Dè-i-ty
De"-ſti-ny
Dig"-ni-ty
Dì-o-ceſs
Di-ſcì-ple
Di"-ſci-pline
Diſ-ſen`-ter
Do"-cu-ment
Dog`-ma-tiſt
Dog`-ma-tize
Do``-na-tiſts
E"-pi-cure
E-pi"-ſtle

E-pi"-ſtle
E-pìſt-ler
E"-pi-taph
E-tèr-nal
E-ter-nìze
Eù-cha-riſt
Ex'-e-quies
Ex'-or-ciſm
Ex'-or-ciſt
Ex'-or-ciſe
Ex'-pi-ate
Ex'-ta-cy
Ex-ta"-tic
Fal'-li-ble
Fa"-mi-liſt
Fa-na"-tic
Fan-ta"-ſtic
Fer'-ven-cy
Fe"-ſti-val
For'-ma-liſt
Func'-ti-on
Fù-ne-ral
Ge"-ne-ſis
Gen'-ti-liſm
Ge"-nu-ine
Grà-ci-ous
Heà-then-iſm
Hè-bra-iſm
Hèl-le-niſt
Ho"-lo-cauſt
Ho"-mi-ly
Hù-go-nots
Ho-ſan'-na
Hy"-po-crite
Jan'-ſe-niſm
Je"-ſu-its
Im-mor'-tal
Im'-pi-ous
Im-por'-tance
Im-po'-ſtor
Im-po"-ſture
Im'-pre-cate
In-dùl-gence
In'-fa-mous
In'-fa-my
In-fèr-nal
In'-fi-del
In-hè-rent
In'-no-cence
In'-no-vate
In"-ſti-tutes
In-tèr-pret
In-tèr-ment
Jù-bi-lee
Ju-da-ìze
Ju"-ſti-fy
Lec'-tu-rer
Li"-ber-tine
Li"-ber-tines
Li"-tur-gy
Lù-ci-fer
Lù-the-rans
Mà-ho-met
Ma"-jeſ-ty
Ma-lìg-nant
Ma-ni-chèes
Mar'-ri-age
Mar'-tyr-dom
Maù-me-try
Me"-lo-dy
Meſ-sì-ah
Mi"-ni-ſter
Mi"-ni-ſtry
Mi"-ra-cle
Mi"-ſe-ry
Miſ-ſi-on
Mo-nà-ſtic
Mon'-ta-niſts
Mo"-ra-liſt
Mo"-ra-lize
Mo-sà-ic
Mùſ-ſul-man
My"-ſta-gogue
Na"-za-rene
Na"-za-rite
Nè-o-phite
Nul'-li-fy
Nul'-li-ty
Nun'-ci-o
Nup'-ti-al
Ob-dù-rate
Ob-jec'-tor
Ob'-ſe-quies
Ob'-ſti-nate
Ob'-ſtacle
O'f-fer-ing
O"-ra-cle
Or'-di-nance
Or'-tho-dox
O'-ver-ture
Pa-ci"-fic
Pa'-ga-niſm
Pà-pa-cy
Pà-pi-ſtry
Pa"-ra-ble
Pa"-ra-diſe
Pa"-ra-dox
Pa"-ra-graph
Pa"-ra-phraſe
Pa"-ra-phraſt
Par'-ſon-age
Par'-ti-al

Par`-ti-al
Par`-ti-ſan
Pàſ-ſi-on
Pà-ſto-ral
Pa-tèr-nal
Pa-the"-tic
Pà-ti-ence
Pà-tri-arch
Pe"-ni-tent
Pen`-ta-teuch
Pen`-te-coſt
Per`-ma-nent
Per`-ju-ry
Per-ſe-verè
Per-vèrſ-neſs
Pè-ſti-lence
Pha"-ri-ſees
Pì-e-ty
Pi"-te-ous
Plà-ca-ble
Plè-na-ry
Po-le"-mics
Pò-pe-ry
Po"-ſi-tive
Prà-vi-ty
Pre-cèn-tor
Prè-di-al
Prèſ-by-ter
Prè-ſci-ence
Prì-ma-cy
Pri"-mi-tive
Prin`-ci-ples
Prì-o-ry
Pro"-bi-ty
Pro-fe`ſ-ſor
Pro"-phe-ſy
Pro-phe"-tic
Pro"-ſe-lyte
Pro"-te-ſtants
Prò-to-plaſt
Prò-to-type
Prò-vi-dence
Psàl-mo-dy
Psàl-te-ry
Pu"-bli-can
Pù-ri-tans
Pù-ri-ty
Quà-ker-iſm
Quà`-ran-tain
Qùi-et-iſm
Qùi-et-iſts
Rà-ma-dam
Rè-con-cile
Rec`-ti-tude
Re-cù-ſants
Rec`-to-ry
Re"-giſ-ter
Re-mon`-ſtrants
Re-pènt-ance
Re"-pro-bate
Rè-qui-em
Re"-ſi-dence
Righ`-te-ous
Ri"-tu-al
Rò-ma-niſt
Rò-ſa-ry
Rù-di-ments
Sa-bà-oth
Sab`-ba-tiſm
Sà-cra-ment
Sà-cri-fice
Sà-cri-lege
Sa-cri"-ſtan
Sàd-du-ces
Sad`-du-ciſm
Sanc`-ti-fy
Sanc`-ti-on
Sanc`-ti-ty
Sanc-tò-rum
San`-he-drim
Sà-vi-our
Scan`-da-lous
Schis`-ma-tic
Scrip`-tu-riſt
Sec`-ta-ry
Sè`-cu-lar
Se-dù-cer
Se-duc`-tive
Sen`-ſu-al
Sen`-ti-ment
Se-pùl-chre
Se-pùl-ture
Se-ra"-phic
Se"-ra-phims
Ser`-mo-nize
Sì`-mo-niſt
Sì`-mo-ny
Tre-mènd-ous
Tri-bù-nal
Tri"-ni-ty
Tri-thè-iſm
Tri-thè-iſts
Ty"-pi-cal
Vè-ni-al
Vi"-ca-rage
Vi"-ci-ous
Vir`-tu-ous
Vi"-ſi-ble
Vi"-ſi-on
Vi"-ti-ous
Unc`-ti-on
U`-ni-on

U'-ni-on
Vò-ta-ry

PHILOLOGY.

Ab"-la-tive
A-cro"-ſtic
Ad'-jec-tive
A-do"-nic
Æ'-go-la
Æ-nig-ma
Al-chà-ics
A"-na-gram
A"-na-paſt
An'-gli-ciſm
An'-ti-thets
A"-pho-riſm
A"-po-logue
A'-poph-thegm
A'-po-rime
A'-po-thegm
Ap'-to-ton
Ar'-cha-iſm
Ar'-che-type
Ar'-ti-cle
A"-ſteiſ-mus
A"-ſte-ric
A"-ſte-riſm
At'-ti-ciſm
Aù-di-ence
Aug-men'-tum
Ba"-chi-us
Brè-vi-ty
Bu-co"-lics
Bu"-ſtro-phe
Cœ-sù-ra
Cho-rè-us
Cir'-cum-flex
Col-lec'-tive
Co"-me-dy
Com"-i-cal
Con'-ju-gates
Con'-tra-ries
Cri"-ti-cal
Cri"-ti-ciſm
De-fec'-tive
Dì-a-lect
Dì-a-logue
Dì-dac-tic
Dì-gam-ma
Di-jàm-bus
Di"-lo-gy
Dis'-pu-tant
Dra-ma"-tic
Dys'-pho-ny
Ec'-ba-ſis
Ec-lìp-ſis
Ec'-ta-ſis
E"-le-gance
E"-le-gant
E"-le-gy
El-lìp-ſis
E"-lo-quence
Em'-pha-ſis
Em-pha"-tic
E-nàl-lage
En-cli"-tics
En"-er-gy
E-nìg-ma
E"-pi-cene
E"-pi-gram
E"-pi-logue
E"-pi-ſode
E"-pi-taph
E"-pi-thet
E"-ty-mon
Eù-phe-miſm
Eù-pho-ny
Flù-en-cy
Gal'-li-ciſm
Ge"-ni-tive
Glos'-ſa-ry
Gra"-phi-cal
Grè-ci-an
Hè-bra-iſm
Hèl-len-iſm
He"-mi-ſtich
He-rò-ic
Hex'-a-ſtick
Hi"-ſto-ry
Hù-ma-niſt
Hy'-ſte-ron
I-am'-bic
I-am'-bus
I'-con-iſm
I-dè-a
I"-di-om
I"-li-ads
Il'-la-tive
In-cep'-tive
I-o"-nic
I'-ro-ny
Là-bi-al
Là-con-iſm
Làmb-da-ciſm
La"-tin-iſm
Laù-re-at
Lè-o-nine
Lex'-i-con
Lip'-to-tes
Li"-te-ral
Me"-ta-phor
Me"-ta-phraſt
Me"-ta-plaſm
Me"-tri-cal

Me''-tri-cal
Mi-mè-ſis
Miſ-nò-mer
Mon''-o-dy
Mo''-no-gram
Mo''-no-logue
Nar'-ra-tive
Nè'-ga-tives
No''-mi-nal
Nu'-me-rals
O''-be-liſk
Oc-tà-vo
Op-pò-nent
Op-ta'-tive
Or'-di-nals
O''-ri-gin
O''-ſten-ſive
Pæ''-da-gogue
Pa''-ra-ble
Pa''-ra-digm
Pa''-ra-dox
Pa''-ra-graph
Pa''-ra-mour
Pà'-ra-phraſe
Pà'-ra-phraſt
Par'-el-con
Par''-o-dy
Par'-ti-cle
Pa''-ſto-ral
Pa-the''-tic
Pe''-dan-try
Pe-dan''-tic
Pen'-ta-ſtick
Pè-ri-od
Pè-ri-phraſe
Per'-ſo-nal
Pèr-ſuà-ſive
Phì-lo-math
Pin-da''-ric
Plè-o-naſm
Pò-e-ſy
Pò-e-try
Pò-e-teſs
Po-e''-tic
Po-e-tize
Po-le''-mic
Po''-ly-glott
Po''-ſi-tive
Poſ-sèſ-ſives
Pre-cèp-tor
Prè-ter-it
Pri''-mi-tives
Pro-lep'-tic
Pro-phà-ſis
Pro''-ſo-dy
Proſ-thè-ſis
Pro-tà-ſis
Pro-ta''-tic
Psàl-mo-dy
Rà'-di-cal
Re-dùn-dant
Re''-la-tive
Re-par-tèe
Rhap'-ſo-dy
Rhe''-to-ric
Rhyth'-mi-cal
Ro-man'-ciſt
Sar-ca''-ſtic
Sa''-ty-riſe
Scan'-ſi-on
Sce''-ni-cal
Scho-la''-ſtic
Schò-li-aſt
Schò-li-um
Scì-o-liſt
Sin'-gu-lar
Spè-ci-es
Spe''-ci-men
Sub-junc'-tive
Sùb-ſtan-tive
Syl'-la-ble
Syl-lep'-ſis
Sym-plò-ce
Syn'-co-pe
Syn-chrì-ſis
Syn-des'-mus
Syn'-op-ſis
Syn-tag'-ma
Syn'-the-ſis
Sy''-ſto-le
Tra''-ge-dy
Tra''-gi-cal
Tràn-ſi-tive
Ver-bà-tim
Ver''-ſi-cle
Ver''-ſi-fy
Ver'-ſi-on
Vo''-ca-tive
Ut'-te-rance

MYTHOLOGY.

A''-che-lous
A''-che-ron
A-chìl-lis
Ac-tæ'-on
A-dò-nis
Æ'-a-cus
Æ'-gè-on
Æ'-o-lus
A-glài-a
A-lec'-to
Am-phì-on

Am-phì-on
An-tæ`-as
A-nù-bis
A-pol`-lo
A-ràch-ne
Ar`-go-nauts
A-ſtàr-te
A-ſtrè-a
A-the`-na
A-trè-us
A"-tro-pas
A-ver`-nus
Beel-zè-bub
Baal-zè-bub
Baal-pè-or
Be"-li-des
Bel-lò-na
Bu-sì-ris
Ca-bì-ri
Cal-lis`-to
Ca-mœ`-na
Ca-nò-bus
Ca-nò-pus
Cà-ti-us
Ce-lœ`-no
Ce"-pha-lus
Cer`-be-rus
Cha-rì-tes
Chi-mæ`-ra
Cly`-ti-a
Clì-ti-e
Co-cy`-tus
Col-lì-na
Con-ſen`-tes
Crò-ni-a
Cù-ni-a
Cu-re`-tes
Cy-be`-le
Dæ"-da-lus
Dà`-na-e
De-ver`-ra
Dry`-a-des
Dry`-o-pe
E-dù-ca
E-lec`-tra
E-rà-to
E-ryn`-nis
Eu-rò-pa
Eu-tèr-pe
Fe"-bru-a
Fer`-cu-lus
Fe"-ru-la
Flo-rà-les
For-tù-na
Fù-ri-es
Ga-làn-this
Ga"-ny-mede
Ge"-mi-ni
Gè-ni-i
Ge-ry`-on
Hal`-cy-on
He"-ca-te
He"-cu-ba
He-lè-na
He"-li-con
He-phœ"-ſtus
Her"-cu-les
He"-ſpe-rus
Hy`-a-des
Hy-gèi-a
I-ac`-chus
Ja"-ni-tor
I"-ca-rus
I`-o-laus
I`-o-le
I"-phi-cles
Ju-nò-nes
Jù-pi-ter
Ju-vèn-tas
Ix-i`-on
La"-by-rìnth
La-chè-ſis
Lac-tù-ra
Là-mi-æ
La-tò-na
La-ver`-na
Le-mù-res
Le-næ`-us
Le-và-na
Leù-co-thoe
Li-bè-ra
Li-gè-a
Lim-nà-des
Lù-ci-fer
Lu-cì-na
Lu`-per-cus
Lu`-per-ca
Lu-per`-ci
Ly-cà-on
Mæ-nà-des
Man-tur`-na
Ma-tù-ra
Ma-tù-ta
Mar`-ſy-as
Me-dè-a
Me-dù-ſa
Me-gæ`-ra
Mel-lò-na
Mer`-cu-ry

Me"-ro-pe

Me\"-ro-pe
Mè\'-tro-a
Mi-nèr-va
Mì-no-taur
Mor\'-phe-us
Mùl-ci-ber
Mur\'-ci-a
Mu\'-ti-nus
Myr\'-mi-dones
Na-pæ\'-æ
Nar-cys\'-ſus
Nà-ti-o
Ne-mè-ſis
Ne-rè-us
Nè-rei-des
Ne-rì-o
Nì-o-be
Nix\'-i-i
No-dò-ſus
Nun\'-di-na
Oc-cà-tor
Œ\"-di-pus
O-re\"-ſtes
Or\'-gi-a
O-rì-on
Or\'-phe-us
O-ſi\'-ris
Pac-tò-lus
Pa-læ\'-mon
Pan-dò-ra
Pan-thè-on
Par-nàſ-ſus
Par-tun\'-da
Pe\"-ga-ſus
Pè-li-as
Pe-nà-tes
Pen-thè-us
Phà-e-ton
Phle\"-ge-thon
Phlè-gy-as
Phòſ-pho-rus
Pì-e-tas
Pi-lum\'-nus
Pì-ri-thous
Po-mò-na
Por-tum\'-nus
Po-sèi-don
Po-tì-na
Pri-à-pus
Pro\"-ſer-pine
Py\"-ra-mus
Py\"-thi-a
Qui-rì-nus
Ro\'-bi-gus
Ro\"-mu-lus
Sà-li-i
Se-lec\'-ti
Se\"-me-le
Se-mò-nes
Sen\'-ti-a
Se-rà-pis
Ser-và-tor
Si-lì-nus
Si\"-ſy-phus
Sta-tà-nus
Ster\'-li-o
Ster-cù-tus
Sti\"-mu-la
Syl-và-nus
Tà-di-ta
Tan\'-ta-lus
Tel\'-chi-nes
Tem-pe\"-ſtas
Ter\'-mi-nus
Tha-lì-a
Thy\'-a-des
Ti-thò-nus
Ti-ty\'-us
Và-cù-na
Ve\"-ri-tas
Ver-tum\'-nus
Xè-ni-a
Xè-ni-us
Za\'-gre-us
Zè-phy-rus
Zy\'-gi-a

PHILOSOPHY.

A-bys\'-mal
Ac\'-ci-dents
Ac\'-ti-on
A\"-da-mant
Ad-èpt-iſts
Æ\"-ſtu-ate
A\"-ga-ric
A\'-la-ry
A\"-li-ment
A\"-li-ture
A\"-ni-ma
A\"-pa-thy
A-pe\'r-ture
A\"-pho-ny
Ap\'-pe-tite
A-qua\"-tic
A\'-que-ous
Ar\'-bor-iſt
Ar-bù-ſtine
Ar-cà-num

A-ſbe\"-ſtine

A-ſbe"-ſtine
A-ſphal`-tos
At`-mo-ſphere
At-trac`-tive
Aù-di-ble
Au-rò-ra
Bà`-ſi-liſk
Bdèl-li-um
Bè-he-moth
Be"-ſti-al
Bi-tù-men
Cam-pe"-ſtral
Ca"-ſu-al
Ca-ta-cly`sme
Cà`-ta-racts
Ca"-vi-ty
Cèl-ſi-tude
Cha-mò-is
Chro-mà-tiſm
Chry"-ſo-col
Chry"-ſo-lite
Clà`-ri-ty
Co-a-lèſce
Cò-hè-rence
Con-den`-ſate
Con`-flu-ence
Con`-ge-ries
Con`-glo-bate
Con-ſi"-ſtence
Con-ſi"-ſtent
Con-tex`-ture
Con-tin`-gent
Cò`-pu-late
Co-ra`l-line
Cor`-pus-cles
Cor-rò-ſive
Co-ru"-ſcant
Crà`-ſi-tude
Cro"-co-dile
Crù-di-ty
Cùr-va-ture
Cùr-vi-ty
Cù-ti-cle
De"-cre-ment
Den`-ſi-ty
Dù-ra-ble
Ef-fec`-tive
E-la"-ſtick
E"-le-ment
E"-le-phant
E"-mi-nence
E"-ner-gy
En-gèn-der
En`-ti-ty
Ex`-crè-ſcence
Ex-haùſt-ed
Ex-i"-ſtence
Ex-o"-tic
Ex-pùl-ſive
Ex-sìc`-cate
Fa"-cul-ty
Fan`-ta-ſy
Fe"-cu-lent
Fè`-di-ty
Fe"-mi-nine
Fè`-ri-ty
Fi"-la-ments
Fla"-tu-lent
Flex`-i-ble
Flex`-i-on
Flù-en-cy
Flux`-i-on
Frà-gran-cy
Fran`-gi-ble
Frì-a-ble
Fric`-ti-on
Fùl-gen-cy
Fùl-mi-nant
Fun`-da-ment
Fù-ſi-ble
Fù-ſi-on
Ga"-lax-y
Ge"-ne-rate
Ge"-ni-tals
Ger`-mi-nate
Glan`-du-lous
Glo"-bu-lar
Glo"-bu-lous
Glù-ti-nous
Grà-vi-ty
Gur`-gi-tate
Gut`-tu-lous
Har`-mo-ny
Hor`-ri-ble
Hy-ber`-nal
Hy-è-mal
I-dè-a
I-dè-al
Ig-nè-ous
Ig`-ni-fy
Im-ma-tùre
Im`-mi-nent
Im-mòr-tal
Im-pò-rous
Im-prèg-nate
Im-pùl-ſive
In`-ci-dents
In-ci"-ſure
In-cràſ-ſate
In`-cre-ment
In-dènt-ed

In-dènt-ed
In-dù-rate
In-fèr-tile
In`-fi-nite
In`-flu-ence
In`-hè-rent
In-si"-pid
In`-tel-lect
In-tèr-nal
In-tèr-val
In-te"-ſtine
In`-tri-cate
Lac`-te-al
Lac`-te-ous
Lam`-ba-tive
La-mèl-læ
Là-ti-on
La``-ti-tude
Lax`-i-ty
Lè-o-nine
Le"-po-rine
Le``-vi-ty
Li"-qua-ble
Li"-qua-men
Lum`-bri-cal
Lù-mi-nous
Lù-te-ous
Mag-ne"-tic
Mag-ne"-tiſm
Mag`-ni-tude
Mar`-ca-ſite
Ma"-ſcu-line
Mè`-cha-niſm
Mè-di-um
Mè-ga-coſm
Mol-li"-fic
Me"-mo-ry
Mè-phi-tis
Mer`-cu-ry
Me-ta`l-line
Me-tàl-lic
Me"-tal-liſt
Mè-te-ors
Mi`-cro-coſm
Mi"-ne-ral
Mi"-ni-um
Mi"-ſti-on
Mo-di-fie
Mò-li-ent
Mò-ti-on
Mu-gì-ent
Mu-gì-tus
Na"-tu-ral
Ne"-bu-lous
Nù-di-ty
Nù-tri-ment
Nù-tri-tive
O"-do-rous
O-pà-cous
Op`-ti-on
Or-ga"-nic
O"-ri-gin
Par`-ti-cle
Pàſ-ſi-ons
Pe``-li-can
Pèl-li-clé
Per`-me-ate
Per`-vi-ous
Pe-trì-fic
Phy``-ſi-cal
Pla-to"-nic
Plè`-ni-tude
Prin`-ci-ple
Prò-ni-ty
Prò`-per-ty
Pro``-pa-gate
Prò-vi-dence
Prò-vi-dent
Pù-ber-ty
Pùl-ſi-on
Pun`-gen-cy
Qua"-li-ty
Quàn-ti-ty
Quid-di-ty
Quin`-teſ-ſence
Rà-di-ant
Ra"-di-cal
Rà`-di-cate
Rà-ri-fy
Rà-ri-ty
Re"-do-lent
Re-flex`-ive
Re"-flu-ent
Re-frac`-tive
Re-fùl-gent
Re"-la-tive
Rè`-ſi-nous
Re-ſiſt"-ance
Rè`-ſo-nant
Re-ſplen`-dent
Rì-ſi-ble
Rù-mi-nant
Rup`-ti-on
Sà`-ni-ty
Sà`-po-rous
Scà`-te-brous
Scep`-ti-ciſm
Sen`-ſi-ble
Sen`-ſi-tive
Sen`-ſo-ry
Sen`-ti-ment

Sè-ri-es

Sè-ri-es
Ser`-pen-tine
Sig`-na-ture
Si"-mi-lar
Sì-nu-ous
Som-ni"-fic
So"-no-rous
Spè-ci-es
Spe-ci"-fic
Sper-ma"-tic
Sphè`-ri-cal
Spíſ-ſi-tude
Spìſ-ci-ty
Sub"-til-ty
Sùc-cu-lent
Suc`-ti-on
Sùſ-te-nance
Sym`-pa-thy
Sym`-me-try
Syn`-the-ſis
Tac`-ti-on
Tran`-ſi-ent
Tranſ-lù-cid
Tranſ-ma-rinè
Tranſ-pà-rent
Tù-be-rous
Tù-ni-cle
Tu-me"-ſcence
Tur-ge"-ſcence
Và`-cu-um
Và`-po-rous
Vè-hi-cle
Vè`-no-mous
Vì`-pe-rine
Vì"-ru-lence
Vì"-ſi-ble
Vì"-ſi-on
Vì`-ſu-al
Vì`-tre-ous
Vì`-tri-fy
Vì`-tri-ol
Unc`-tu-ous
U`-ni-corn
U`-ni-form
U`-ni-on
U`-ni-verſe
Vo"-la-tiles
U`-ri-nous
Ur`-ti-coſe
U"-ſti-on
U`-te-rine
Vul`-tu-rine
Xì`-phi-as.

CHAP.

CHAP. IV.

Words of Four Syllables.

THEOLOGY.

A-dòp-ti-on
Af-flìc-ti-on
A-na-bàp-tiſm
A"-ni-ma-ted
An-ta"-go-niſt
Anx-ì-e-ty
An-ti"-qui-ty
A-po"-ca-lypſe
A-po"-cry-phy
A-po"-ſta-ſy
Au-to"-lo-gy
Aù-to-thè-iſm
Bap-tì-ſte-ry
Be-ne-dìc-tines
Be-ne"-fi-cence
Be-ne-fàc-tor
Be-ne"-vo-lent
Be-ne"-vo-lence
Bre`-vi-a-ry
Ca-no"-ni-cal
Ca-te-chù-mens
Ca-tho"-li-ciſm
Ce"-li-ba-cy
Cen-sò-ri-ous
Ce"-re-mo-nies
Chì-o-man-cy
Col-lè-gi-até
Còm-men-ta-ry
Còm-miſ-ſa-ry
Com-mù-ni-cant
Com-mù-ni-on
Còm-pe-ten-cy
Con-cù-pi-ſcence
Con-fèſ-ſi-on
Con-fòr-mi-ty
Con-ſi`-ſto-ry
Còn-ti-nen-cy
Còn-tro-ver-ſy
Còn-ven-ti-cle
Con-vèr-ſi-on
Cor-rèc-ti-on
Di-a"-bo-lus
Dìg-ni-ta-ry
Di-o"-ce-ſan
Di-vi"-ni-ty
Dog-ma"-ti-cal
Do-mi"-ni-cal
Do-mi"-ni-cans
Dox-o"-lo-gy
E"-bi-o-nites
E-lèc-ti-on
E-ly"-ſi-um
En-thù-ſi-aſm
En-thù-ſi-aſt
E"-pi-cù-rus
E"-pi-cu-riſm
E-pi"-pha-ny
E-pi"-ſco-pal
E-pi"-ſco-pate
E-rà-ſti-ans

Eſ-sèn-ti-als
E-tèr-ni-ty
E-tèr-na-lize
E-vàn-ge-liſt
E-vàn-ge-lize
Eu-dòx-i-ans
Eu-thà`-na-ſy
Eu-ty"-chi-ans
Ex-hòr-ta-tive
Ex`-pi-a-ble
Ex-pò`-ſi-tor
Ex-tèm-po-re
Fa-cì`-no-rous
Fa-nà`-ti-ciſm
Fe-lì`-ci-ty
Fe-ſtì`-vi-ty
Fòr-mi-da-ble
Fra-tèr-ni-ty
Fri-gì`di-ty
Fru-ì`-ti-on
Fun-da-mèn-tal
Gè-o-man-cy
Gra-tù-i-ty
He-brì`-ci-an
Hè`-te-ro-dox
Hex-à`-me-ron
Hì e-rar-chy
Hy-pò`-cri-ſy
Hy-pò`-ſta-ſis
Hy-po-ſtà`-tic
Hy-pò-the-ſis
I-dò`-la-tor
I-dò`-la-trous
Il-lù-mi-nate
Il-lù-ſi-on
Im-mà`-cu-late
Im-mèn-ſi-ty
Im-mèr-ſi-on
Im-mòr-ta-lize
Im-mù-ta-ble
Im-pàr-ti-al
Im-pèc-ca-ble
Im-pè`-ni-tence
Im-pè`-ni-tent
Im-pì-e-ty
Im-plà-ca-ble
In-crè`-du-lous
In-cùl-pa-ble
In-de-pèn-dants
In-èf-fa-ble
In-fàl-li-ble
In-fàn-ti-cide
In-fir`-ma-ry
In-î"-qui-ty
In-i"-ti-al
In-i"-ti-ate
In`-no-và-tor
In-qui"ſi-tor
In-ſcrù-ta-ble
In-ſtrùc-ti-on
In-tè`-gri-ty
In-vi"-ſi-ble
I-rà`-ſci-ble
Ir-rè`-ve-rence
Is`-ra-e-lites
I-ti"-ne-rant
Ju-dà-i-cal
Knip-per-dòl-lings
La-za-rèt-to
Lè-gen-da-ry
Le-vì-a-than
Le-vi"-ti-cal
Le-vi"-ti-cus
Li-bi"di-nous

Li-cèn-

Li-cèn-ti-ous
Lù-the-ran-iſm
Ma-hò'-me-tiſm
Ma-lè-vo-lence
Ma-li'g-nan-cy
Ma-ni-chè-ans
Mà'-tri-mo-ny
Me-di-à-tor
Mi-ri''-fi-cal
Mi"-ſe-ra-ble
Mi-ſo"-ga-my
Mò'-na-ſte-ry
Mo-rà'-li-ty
Mor-tà'-li-ty
My-ſtè-ri-ous
My-thò'-lo-giſt
Nà-ti-o-nal
Na-ti"-vi-ty
Ne-cèſ-ſi-ty
Nè-cro-man-cy
Ne-ſtò-ri-ans
Non'-con-for'-miſt
No' ti-o-nal
No-và-li-ans
O-bè-di ence
O-bè-di-ent
Ob-jèc ti-on
Ob-là-ti-on
Ob-li"-qui-ty
Ob-li"-vi-on
Ob'-ſti-na-cy
Ob-ſtrùc-ti-on
Œ-co-no"-mics
Œ-co"-no-my
O'f-fer-to-ry
Of-fi"-ci-ate
O-mi'ſ-ſi-on
Om-ni"-po-tence
Om ni"-po-tent
Om-ni-prè-ſence
Om-ni-prè-ſent
O-pi"-ni-on
Op-prèſ-ſi on
Op-pro'-bri-ous
O-rà'-cu-lar
O-rà-ti-on
O"-ra-to-y
Or'-tho-dox-y
Pœ'-do-bàp-tiſm
Par-œ''-ne-ſis
Par'-do-na-ble
Pa-ro'-chi-al
Pa-tri-arch'-ate
Per-di''-ti-on
Per-fec'-ti-on
Per-mi'ſ-ſi-on
Per-ſe-ve'-rance
Per-ſpi"-cu-ous
Per ſwa'-ſi-on
Per-ver'-ſi-ty
Pi-a"-cu-lar
Po-le"-mi-cal
Pol-lù-ti-on
Po-ly"-ga-miſt
Pon-ti"-fi-cal
Pon-ti''-fi-cate
Po-ſi"-ti-on
Pre-A"da-mites
Pre"-ben-da-ry
Pre-ci"-ſi-an
Pre-ex-iſt'-ence
Preſ-by"-te-ry
Pro-bà ti-on
Pro-cràſ ti nate

Pro-fèſ-ſi-on
Pro"-miſ-ſo-ry
Pro-pì"-ti-ate
Pro-pi"-ti-ous
Pro-ſpe"-ri-ty
Pro"te-ſtan-cy
Pro"-te-ſtan-tiſm
Prò-to màr-tyr
Pro-vìn-ci-al
Pſal-mo"-gra-pher
Pſal-mo"-gra-phy
Pſeud-àn-ge-liſt
Pſeùd-a-pò-ſtle
Pſeù-do-màr-tyr
Pſeù-do-pro"-phet
Pſy-cho"-lo-gy
Punc-ti"-li-o
Pùr-ga-to-ry
Py`-ro-man-cy
Quin-ti"-li-ans
Rab-bi"-ni-cal
Ràb-do-man-cy
Re-cù-ſan-cy
Rec-tò-ri-al
Re-dèmp-ti-on
Re-ge"-ne-rate
Re-li"-gi-on
Re-mìſ-ſi-on
Rhàb-do-man-cy
Rìgh-te ouſ-neſs
Ri"-tu-al-iſt
Sa-bèl-li-ans
Sa-cer-dò-tal
Sa-cra-mèn-tal
Sal-và-ti-on
Sa-ma"-ri-tans
Sanc-ti"-lo-quent
Sànc-ti-mo-ny
Sànc-tu-a-ry
Sa-ta"-ni-cal
Schiſ-ma"-ti-cal
Sec-tà-ri-an
Se"-mi-na-ry
Sèm-pi-tèr-nal
Se"-pa-ra-tiſt
Sèp-tu-a-gint
Sim-pli"-ci-ty
Sin-ce"-ri-ty
So-brì-e-ty
So-cì-e-ty
So-ci"-ni-ans
So-lèm-ni-ty
So-li"-lo-quy
Sò`-ve-reign-ty
Spi"-ri tu-al
Sub-mìſ-ſi-on
Sub-òr-di-nate
Su-pre"-ma-cy
Sym-bo"-li-cal
Sy-no"-di-cal
Ta"-ber-na-cle
Tal-mùd-i-cal
Tèm-po-ri-ſer
Temp-tà-ti-on
Ter-rè-ſtri-al
Tè-ſti-mo-ny
Tèx-tu-a-ry
The-o"-lo-gy
Tra-di"-ti-on
Tranſ-grèſ-ſi-ou
Tranſ-là-ti-on
Tri-sà-gi-um
U-bi"-qui-ty
Ve-ſtì-a-ry

Un-

Un-mèr-ci-ful
Un-rìgh-te-ous
Un-ſcrìp-tu-ral
Vo-cà-ti-on

PHILOLOGY.

Ac-cù ſa tive
Ae-nig-ma"-tic
A'l-le-go-rize
A'l-le-go-ry
Al-lù-ſi-ons
A'm-phi-brà-chys
A'm-phi-mà-cer
A-na"-lo-gy
A-nàm-ne-ſis
A-nan-cœì-on
A-na-pœ"-ſtic
A-na"-pho-ra
A-na"-ſtro-phe
A-no"-ma-lous
A-no"-ma-ly
An-te-cè-dent
An-ti"-lo-gy
An-ti"-phra-ſis
An-tì-pto-ſis
An-tì-ſpa-ſtus
An-ti-ſtoì-chon
An-ti"-ſtro-phe
An-tì-the-ſis
Aph-cæ'-re-ſis
A-po"-co-pe
A-po" do-ſis
A-po"-lo-giſt
A-po"-lo gize
A-po" lo gy
A-pò-ri-a
A-po"-ſtro-phe
Ap-pèl-la-tive
A-ſclè-pi-ad
A-ſy'n-de-ton
Aù-di to-ry
Bat-to"-lo-gy
Bra-chy"-gra-phy
Bra-chy"-lo-gy
Bre-vi"-lo-quence
Ca-co"-pho-ny
Cal-li"-gra-phy
Ca-ta"-chre-ſis
Cà-ta-chrè-ſtic
Cà-ta-lèc-tic
Ca-tà-ſta-ſis
Ca-ta"-ſtro-phe
Chò-ri-àm-bus
Co-mè-di-an
Com-pa"-ra-tive
Com-pa"-ri-ſon
Con-jùnc-ti-on
Con-ſtrùc-ti-on
Cryp-to"-gra-phy
Cryp-to"-lo-gy
De-clèn-ſi-on
Dè-com-po"-ſite
De-fi" ci-ent
Di-oe"-re-ſis
Di-a"-lo-giſm
Di-a-ly'-ton
Di-a-noè-a'
Di-a"-ſto-le
Di-a-ſy'r-mus
Di-a-trì-ba
Di-a"-tri-be
Di-dàc-ti-ca
Di-grèſ-ſi-on

Un-

Di-

Di-lù ci-date
Di-mi"-ni-tive
Di-ſpòn-de-us
Dì-thy-ràm-bic
Dit-to"-lo-gy
Dox-o"-lo-gy
E-chò-i-cus
Ec-phò'-ne-ma
Ec-phò'-ne-ſis
E'f-flo-re"-ſcence
E"-le-gan-cy
E"-le-gì-ac
E-li"-ſi-on
Em-pha"-ti-cal
En-cò-mi-um
E-pa"-go-ge
E'-paux-è-ſis
E-pèn-the-ſis
E"-pi-lo-gize
E-pi"-mo-ne
E"-pi-phò-ra
E"-pi-plèx-is
E-pi"-plo-ce
E-pi"-ſtro-phe
E"-pi-tà-ſis
E-pi"-to-me
E-pi"-tro-pe
E"-pi-zeùx-is
E-qui"-va-lent
E-qui"-vo-cate
E-qui"-vo-cals
E-ro-tè-ſis
E-tho"-lo-gy
Ex-cùr-ſi-on
Ex"-e ge-ſis
Ex-ò-di-um
Ex-òr-di-um
Ex-tèm-po-re
Fa-cùn-di-ty
Fi"-gu-ra-tive
Fre-quèn-ta-tive
Gar-ri"-li-ty
Gloſ-ſo"-gra-phy
Gram-mà-ri-an
Gram-ma"-ti-cal
Gran-di"-lo-quence
Hen-dì-a-dis
He"-te-ro-clites
Hex-a"-me-ter
Hex-ap'-to-ton
Hì-e-ro-grams
Hi-ſtò-ri-an
Hi-ſto"-ri-cal
Hi-ſtri-o"-nic
Ho-mo"-no-my
Hym-ni"-gra-pher
Hy-pàl-la-ge
Hy-pèr-ba-ton
Hy-pèr-bo-le
Hy'-per-cri"-tic
Hy-pèr-me-ter
Hy-po"-bo-le
Hy-po"-pho-ra
Hy-po"-the-ſis
Hy'-po-zeùg-ma
Je-jù-ni-ty
Il-là-ti-on
Il-li"-te-rate
I"-mi-ta-tives
Im-pe"-ra-tive
Im-pèr-ſo-nal
In-chò-a-tive
In-di"-ca-tive
In-fi"-ni-tive

In-tran'-

In-tràn-si-tives
In-vèn-ti-on
In-vèr-si-on
I-ò'-ta-cism
I-rò'-ni-cal
La-tì'-ni-ty
Lep-tò'-lo-gy
Lì'-te-rà-ti
Lì'-te-ra-ture
Lo-cù-ti-on
Lon-gì'-lo-quy
Lo-quà'ci-ty
Mà-ca-rò'-nic
Ma-crò'-lo-gy
Mag-nì'-lo-quence
Me-ta-lèp-sis
Me-ta-noè-a
Me-tà'-phra-sis
Me-tà'-the-sis
Mè'-to-no-my
Mi-mi-àm-bus
Mo-nòp-to-ton
Mo-nò-sti-chon
Mo-nò'-to-ny
Mul-tì'-lo-quy
Myc-te-rìs-mus
Nar-rà-ti-on
Ne-gà-ti-on
Nò-men-clà-tore
Nò'-mi-na-tive
Ob-jèc-ti-on
O-rà-ti-on
O''-ra-to-ry
O-ri-èn-tal
O-rì'-gi-nal
Or-thò'-gra-pher
Or-thò'-gra-phy

Pœ''-da-go-gy
Pa-lin''-o-dy
Pan-e-gy''-ric
Pan-e-gy''-rist
Par-æ'-ne-sis
Pà'-ra-gò-ge
Pà'-ra-gra-ph
Pà'-ra-lìp sis
Pa-rà'-the-sis
Par-èc-ba-sis
Par-èn-the-sis
Pa-ro'e-mi-a
Pà-roi-moì-on
Par-rhè-si-a
Pàr-ti-ci-ple
Pà-tro-ny''-mics
Pau-ci''-lo-quy
Pen-ta''-me-ter
Pen-tàp-to-ton
Pen-ùl-ti-ma
Pe-ri''-me-ter
Pe-ri''-phra-sis
Per-suà-si-on
Per-suà-so-ry
Pha-lè-ci-an
Phi-lo''-lo-ger
Phì-lo-lo''-gic
Phi-lo''-lo-gy
Phi-o''-ma-thy
Po-e''-ti-cal
Po-et-à-ster
Po-le''-mi-cal
Po-ly''-lo-gy
Po-ly''-lo-quent
Po-ly'p-to-ton
Po-tèn-ti-al
Pre''-fa-to-ry

Pre-ter-pèr-fect
Pro-èc-the-ſis
Pro-fi\\-ci-ent
Pro-lèp-ti-cal
Pro-lìx-i ty
Pro-no\"-mi-nal
Pro-prì-e-ty
Pro-sò-di-a
Pro-sò-di-an
Pro-to\"-lo-gy
Pro-to//-ly-pon
Pro-vèr-bi-al
Pſeu-do\"-lo-gy
Quo-tà-ti-on
Re-ci\"-pro-cal
Rhe-to\" ri-cal
Rhe-to\\-ri-cate
Sar-cà-ſti-cal
Sa-ty\"-ri-cal
Sè-mi-cò-lon
So-li\"-lo-quy
Su-pèr-la-tive
Syl-la\"-bi-cal
Syn-œ`-re-ſis
Syn-a-læ`-pha
Syn-cho-rè-ſis
Syn-èch-do-che
Syn-o\"-ny-ma
Syn-o\"-ny-mous
Syn-o\"no-my
Tau-to\\-lo-gy
Tech-no\"-lo-gy
Tra-gè-di-an
Tra\"-gi-co\"-mic
Tranſ-là-ti-on
Tri-ſy`l-la-ble
Tro-po\"lo-gy
Ty-po\\-gra-pher
Ty-po-gra\"-phic
Ty-po\"-gra-phy
Ty-ro\"-ci-ny
Ver-bo\\-ſi-ty
Vèr-ſi-fi-er
Vo-lù-mi-nous

MYTHOLOGY.

Æ-ſcu-là-nus
A-ga-mèm-non
A-lèc-try-on
Am-brò-ſi-a
A`m-phi-trì-te
An-chi-là-us
An-dro\"-me-da
A-ge-rò-na
An-te-vèr-ta
A-o\"-ni-des
A-phro-dì-te
A-re-thù-ſa
Ar-gen-tì-nus
A-ri-ſtœ`-us
A-ſca\"-la-phus
A-ſcò-li-a
A-ver-rù-neus
Bel-le\"-ro-phon
Be-re-nì-ce
Bri-à-re-us
Bru-mà-li-a
Ca-dù-ce-us
Cal-lì-o-pe
Caſ-ſi`-o-pe
Ca-ſta\"-li-des
Ca-ſtà-li-us
Ca-ſtà-li-a

Ci-

Ci-thæ"-ri-des
Co-ry-bàn-tes
Cy-pa-rès-sus
Da-nà-i-des
Deu-cà-li-on
Do-mi-dù-cus
E-lò-i-des
E-ly"-si-um
E-ly"-si-an
En-dy"-mi-on
E-phi-àl-tes
E-tè-o-cles
Eu-me"-ni-des
Eu-phro"-sy-ne
Eu-ry`-a-le
Fa-bu-lì-nus
Fe-rà-li-a
Fe-rò-ni-a
Fes-sò-ni-a
Flo-rà-li-a
Flu-vi-à-les
Ga-ny-mè-des
Har-po-crà-tes
He-lì-a-des
He-spe"-ri-des
Hip-po-càm-pi
Hip-po-crè-ne
Hip-po"-ly-tus
Hip-po"-me-nes
Ho-nò-ri-us
Ho-sti-lì-na
Hy-a-cìn-thus
Hy-me-næ`-us
I-a-pè-tus
Im-pe-rà-tor
In-di"-ge-tes
In-ter-dù-ca
Ju-ga-tì-nus
La-rà-ri-a
La-te-rà-nus
Le-mù-ri-a
Leu-cò-si-a
Li-bi"-ti-na
Me-di-trì-na
Me-li-cèr-ta
Mel-po"-mo-ne
Mi-mal-lò-nes
Mi-nù-li-i
No-ven-sì-les
Nu-bi"-ge-næ
Nu-mè-ri-a
Oc-cà-si-o
O-cè-a-nus
O-cy"-pe-tæ
O-ly`m-pi-us
Os-si-là-go
Pal-là-di-um
Par-the"-no-pe
Pa-si"-pha-e
Pa-tèl-li-na
Pa-vèn-ti-a
Pel-lò-ni-a
Pe-ne"-lo-pe
Pha-e-thù-sa
Phi-lo-mè-la
Pi-e"-ri-des
Po-ly-nì-ces
Po-ly-phè-mus
Po-ly`-xi-na
Po-ta"-mi-des
Pro-mè-the-us
Pro-pœ"-ti-des
Pyg-mà-li-on
Quin-quà-tri-a

Re-di-cù-lus
Re-mù-ri-a
Rha-da-màn-thus
Sal-mo`-ne-us
Se-gè-ti-a
Ter-psi"-cho-re
Ti-ra`-si-as
Ti-si"-pho-ne
Trip-to"-le-mus
Tri-to`-ni-a
Tu-tu-lì-na
Val-lè-ni-a
Ver-gi"-li-æ
Vi-ri-plà-ca
Vir-gi-nèn-sis
Vo-lù-pi-a
U-rà-ni-a
Vul-cà-ni-a

PHILOSOPHY.

Ac-ce"-le-rate
A-cli"-vi-ty
Ac-crè-ti-on
A-cèr-bi-ty
A-ci"-di-ty
A"-cri-mo-ny
A-da-màn-tine
Ad-hè-si-on
A-è-ri-al
Æ"-stu-a-ry
Æ-thè-re-al
A"-ge-ra-sy
A"-la-ba-ster
A-la"-cri-ty
Al-gi"-di-ty
A-ma"-ri-tude
A-ma"-ru-lent
Am-phi"-bi-ous
An-nì-hi-late
An-ti"-pa-thy
A-por-rhè-a's
Ap-pa-rà-tus
Ap`-pe-ten-cy
A-re"-nu-lous
A-ri"-di-ty
Ar-ti"-cu-late
Ar-ti"-cu-lus
A-spe"-ri-ty
A-strìc-ti-on
A-tha"-na-sy
At-te"-nu-ate
At-tràc-ti-on
At-tri"-ti-on
A-vi"-di-ty
Au-to"-ma-tic
Bi-tù-mi-nous
Ca-li"-di-ty
Cal-lo"-si-ty
Ca-lo-ri"-fic
Ca-mè-le-on
Cà`-me-lo-pard
Ca-pa"-ci-ty
Ca-pìl-la-ry
Car-ni"-vo-rous
Car-no"-si-ty
Car-tè-si-an
Ca-strà-ti-on
Ca"-su-al-ty
Ca-ta-stà-sis
Ca-tà-stro-phe
Cau-sa"-li-ty
Ce-le"-ri-ty
Ce-le"-sti-al

Ces-

Cef-sà-ti-on
Cha-ly"-be-ate
Co-a"-gu-late
Co-hè-ſi-on
Col-li"-ſi-on
Com-bu"-ſti-ble
Com-bu"-ſti-on
Com-plè-ti-on
Com-plèx-i-on
Com-prèſ-ſi-ble
Com-prèſ-ſi-on
Com-pùl-ſi-on
Con-cà`-vi-ty
Con-cèp-ti-on
Con-còc-ti-on
Con-crè-ti-on
Con-cùſ-ſi-on
Con-dèn-ſi-ty
Con-di"-ti-on
Con-gèal-a-ble
Con-ge"-ſti-on
Con-glo"-me-rate
Con-grù-i-ty
Con-na"-tu-ràl
Con-nèx-i-on
Con-ſti"-tu-ent
Con-ſtrìc-ti-on
Con-sùmp-ti-on
Con-tìn-gen-cy
Con-tù-ſi-on
Con-vèx-i-ty
Co-o"-pe-rate
Co-pèr-ni-can
Cor-nè-li-an
Cor-ni"-ge-rous
Cor-pò-re-al
Cor-pùſ-cu-lar
Cor-rò-ſi-on
Cor-nìp-ti-ble
Cor-rùp-ti-on
Cre-à-ti-on
De-cli"-vi-ty
De-cùſ-ſi-on
De-cù-ti-ent
De-flèc-ti-on
De-flùx-i-on
De-lè-ti-on
De-li"-qui-um
Den-dro"-lo-gy
Den-ti"-ti-on
De-prèſ-ſi-on
De-trìc-ſi-on
Di-a"-pha-nous
Diſ-cùſ-ſi-on
Diſ-pa"-ri-ty
Diſ-tèn-ſi-on
Diſ-tòr-ti-on
Diſ-ù-ni-on
Di-vèr-ſi-ty
Di-vi"-ſi-on
Do-ci"-li-ty
Duc-ti"-li-ty
Du-rà-ti-on
Ef-fer-ve"-ſcence
Ef-fi-cà-cy
Ef-fi"-ci-ent
Ef-flù-vi-ums
Ef-fù-ſi-on
E-gèr-mi-nate
E-grèſ-ſi-on
E-gùr-gi-tate
E-jèc-ti-on
E-lèc-tri-cal
E"-le-phàn-tine

E-li"-

E-li\-ſi-on
E-mìſ-ſi-on
E-mò-ti-on
E-pi-cù-rus
E\-pi-cu-riſm
E-qui\-vo-cal
E-rèc-ti-on
E-rò-ſi-on
E-rùp-ti-on
E-va\-po-rate
Ex-pàn-ſi-on
Ex-plò-ſi-on
Ex-tèn-ſi-on
Ex-tre\-mi-ty
Ex-ù-be-rance
Ex-ù-vi-æ
Fa-ta\-li-ty
Fe-cùn-di-ty
Fer-rù-gi-nous
Fer-ti\-li-ty
Fla\-tu-len-cy
Flu-i\-di-ty
For-mà-ti-on
Fra-gi\-li-ty
Fri-cà-ti-on
Fri-gi\-di-ty
Fruc-ti\-fe-rous
Fru-gi\-vo-rous
Ful-gi\-di-ty
Fu-li\-gi-nous
Fun-go\-ſi-ty
Ge-li\-di-ty
Geſ-tà-ti-on
Gib-bo\-ſi-ty
Gra-ci\-li-ty
Gra-dà-ti-on
Gra-mi\-ne-ous
Grand-e\-vi-ty
Gra-ni\-vo-rous
Gra-vi\-di-ty
Gru-mo\-ſi-ty
Gu-ſtà-ti-on
Ha-li\-tu-ous
He-lì-a-cal
Her-ma\-phro-dite
Hu-mi\-di-ty
Hy-po\-the-ſis
I-dèn-ti-ty
Ig-ni\-fe-rous
Ig-ni\-vo-mous
Il-lù-mi-nate
Im-ma\-ni-ty
Im-mèn-ſi-ty
Im-mèr-ſi-on
Im-mi\-ſi-on
Im-pèr-vi-ous
Im-pe\-tu-ous
Im-prèſ-ſi-on
In-àd-e-quate
In-a\-ra-ble
In-aù-di-ble
In-ca-le\-ſcence
In-ca-le\-ſcent
In-ci\-ſi-on
In-co-hè-rence
In-còn-gru-ous
In-còr-po-rate
In-dò-ma-ble
In-èr-ti-a
In-èr-ti-tude
In-fèc-ti on
In-fi\-ni-ty
In-flà-ti-on
In-fràn-gi-ble

In-

In-fù-ſi-on
In-jèc-ti-on
In-nòx-i-ous
In-sèr-ti-on
In-tèl-li-gence
In-tèn-ſi-on
In-tèn-ti-on
In-ter-co"-ſtal
In-ter-cùr-rent
In-ter-flù-ent
In-ter-jà-cent
In-ter-mìt tent
In-tri-ca-cy
In-tù-i-tive
In-tu-me"-ſcence
In-vèn-ti-on
In-ve"-ſti-gate
In-ve"-te-rate
In-vi"-ſi-ble
I-ra"-ſci-ble
Ir-rà-di-ate
Ir-ri"-gu-ous
Lac-ti"-ſi-cal
Lam-pà-di-as
La-ni"-fe-rous
La-ni"-ge-rous
La-pi-de"-ſcent
La-trà-ti-on
Len-ti"-gi-nous
Li-qui"-di-ty
Lu-bri"-ci-ty
Lu-ci"-di-ty
Lu-ci"-fe-rous
Lù-mi-na-ry
Ma-di"-di-ty
Mag-ne"-ti-cal
Màl-le-a-ble
Ma-tè-ri-al
Ma-tù-ri-ty
Me-cha"-ni-cal
Me-dùl-la-ry
Mel-là-ti-on
Mel-li"-fe-rous
Me-phi"-ti-cal
Me-tàl-lur-gy
Me-ta-mòr-phoſe
Mi-cro"-gra-phy
Mi"-ne-ra-liſt
Mo-bi"-li-ty
Mo-da"-li-ty
Mor-ta"-li-ty
Mu-co"-ſi-ty
Mu-tà-ti-on
Na"-tu-ra-liſt
Ne cèſ-ſi-ty
Noc-ti-lù-ca
No-do"-ſi-ty
Nu-ci"-fe-rous
Nu-tà-ti-on
Nu-tri"-ti-on
Nu-tri"-ti-ous
Ob-li"-qui-ty
Ob-li"-vi-on
Ob-nù-bi-late
Ol-fàc-to-ry
On-to"-lo-gy
O-na"-ci-ty
Or-bi"-cu-lar
Or-ga"-ni-cal
O-vi"-pa-rous
Paſ-ſi"-vi-ty
Pe"-ne-tra-ble
Phœ-no"-me-non
Phœ-no"-me-na

Phi-

Phi-lo"-ſo-pher
Phi-lo"-ſo-phy
Phi-lo-ſtòr-gy
Phi-lo-tèch-nus
Phy-ti"-vo-rous
Phy-to"-lo-gy
Po-mi"-fe-rous
Po-ro"-ſi-ty
Po-ſi"-ti-on
Pro-dùc-ti-ons
Pro-fùn-di-ty
Pro-pèn-ſi-ty
Py-tha"-go ras
Rà-di-an-cy
Ra-pà-ci-ous
Ra-pa"-ci-ty
Ra-pi"-di-ty
Rà'-ti-o-nal
Re-a"-li-ty
Re-àc-ti-on
Re-cùr-vi-ty
Re-cùſ-ſi-on
Re-flèc-ti-on
Re-fràc-ti-on
Re-fràn-gi-ble
Re-fùl-gen-cy
Re-là-ti-on
Re-mìſ-ſi-on
Re-per-cùſ-ſive
Re-ſi"-li-ent
Re-ſplèn-den-cy
Re-tèn-ti-on
Re-vèr-be-rate
Rhi-nò'-ce-ros
Ro-tùn-di-ty
Sa-gà-ci-ous
Sa-ga"-ci-ty
Sal-ſù-gi-nous
So-po-ri"-fic
Sa-tù-ri-ty
Sca-tù-ri-ent
Sen-ſà-ti-on
Se-re"-ni-ty
So-cì-e-ty
So-li"-di-ty
So-lù-ti-on
Spe-ci"-fi-cal
Spe"-cu-la-tive
Spi-ri"-tu-ous
Spon-tà-ne-ous
Ste-ri"-li-ty
Sub-ſtàn-ti-al
Sub-ti"-li-ty
Sùc-cu-len-cy
Suc-cùſ-ſi-on
Su-dà-ti-on
Sul-cà-ti-on
Suf-fù-ſi-on
Sul-phù-re-ous
Suſ-cèp-ti-ble
Suſ-pèn-ſi-on
Tèm-pe-ra-ment
Tèm-pe-ra-ture
Te-nà-ci-ous
Te-na"-ci-ty
Te-nù-i-ty
Ter-rà-que-ous
Ter-re"-ſtri-al
Te-ſtà-ce-ous
Ti-mi"-di-ty
Tranſ-fù-ſi-on
Tranſ-pà-ren-cy
Tre-pi"-di-ty
Va-cù-i-ty

U-bi"-

U-bi"-qui-ty
Ve"-ge-ta-ble
Ver-mi"-vo-rous
Ver-ti"-ci-ty
Vi-brà-ti-on
Vir-tu-ò-ſo
Viſ-co"-ſi-ty
Vi-ta"-li-ty
Vi-ti"-fe-rous
Vi-trì-o-lic
Vi-vi"-pa-rous
U-li"-gi-nous
Ul-tra-mùn-dane
U-ni-còr-nous
U-ni-vèr-ſal
Vo-li"-ti-on
Vo-ra'-ci-ous
Vo-ra"-ci-ty
Vo-ra"-gi-nous
U-vi"-fe-rous
Xò-chi-to-tle
Zo-o"-gra-phy
Zo-o"-gra-pher
Zo-o"-lo-gy
Zo-o"-phy-tes

CHAP. V.

Words of five Syllable.

Ab-ne-ga'-ti-on
Ab-ſo-lù-ti-on
Ac-cu-ſa'-ti-on
Ad-o-ra'-ti-on
An'-thro-po-mèr-phites
Ca-ba-li"-ſti-cal
Cà-lum-ni-à-tor
Cè'-le-bra'-ti-on
Cir-cum-ci"-ſi-on
Com-mi-na'-ti-on
Con-dem-na'-ti-on
Con-fir-ma'-ti-on
Con-gre-ga'-ti-on
Con-ſe-cra'-ti-on
Con-ſub-ſtan'-ti-al
Con vo-ca'-ti-on
Cru-ci-fix'-i-on
Dè'-ci-ma'-ti-on
De"-pre-ca'-ti-on
Deu te-ro"-ga-my
Deu-te-ro"-no-my
Di-a-bo"-li-cal
Dis-pen-ſa'-ti-on
Di-vi-na'-ti on
Ec'-cle-ſi-a"-ſtes
Ec'-cle-ſi-à'-ſtic
E-pi"-ſco-pa-cy
E-pi"-ſto-la-ry
E-van-ge"-li-cal
Ex'-al-ta'-ti-on
Ex'-hor-tà-ti-on
Ex-hòr-ta-to-ry

Ex'-pi-

E`x-pi-à-ti-on
E`x-pi-a-to-ry
E`x-pi-rà-ti-on
E`x-po-si`-ti-on
Fu-tu-ri`-ti-on
He`-te-ro-dox-y
Hi-e-ràr-chi-cal
Hì-e-ro gly`-phic
Hi-e-ro-gly`-phics
Hi-e-ro`-gra-phy
Ha-gi-o`-gra-phy
Hy-po-cri`-ti-cal
Hy-po-sta`-ti-cal
Hy-pò-the`-ti-cal
Il-lu-strà-ti-on
Im-ma-tè-ri-al
Im-mo-là-ti-on
Im-mor-ta`-li-ty
Im-pe`-ni-ten-cy
I`m-po-si`-ti-on
I`n-car-nà-ti-on
I`n-con-ceìv-a-ble
In-con-si`-de-rate
In-con sò-la-ble
In-còr-ri-gi-ble
In-cor-rùp-ti-ble
In-dig-nà-ti-on
In-dis-pèn-sa-ble
In-è-sti-ma-ble
In-e`-vi-ta-ble
In-ex-cù-sa-ble
In-ex-haù-sti-ble
In-ex-ò-ra-ble
In-èx-pi-a-ble
In-èx-pli-ca-ble
In-èx-tri-ca-ble
In-fi-de`-li-ty
In-no-và-ti-on
In-qui-si`-ti-on
In-spi-rà-ti-on
In-ter-cès-si-on
In-va-li`-di-ty
In vo-cà-ti-on
Ir-re-li`-gi-on
Ir-re-si`-sta-ble
Ir-re`-vo-ca-ble
Ma-le-dìc-ti-on
Màr-ty-ro`-lo-gy
Me-di-à-ti-on
Me-di-tà-ti-on
Me-ri-tò-ri-ous
Me-tem-psy`-cho-sis
Mil-le-nà-ri-ans
Mi`-ni-stè-ri-al
Mi`-ni-strà-ti-on
Mug-gle-tò-ni-ans
My-tho-lo`-gi-cal
Ni-co-là-ti-ans
Ob-li-gà-ti-on
Ob-li-gà-to-ry
Op por-tù-ni-ty
Op-po-si`-ti-on
Pa-ra-bo`-li-cal
Pa-ra-dòx-i-cal
Par-ti-a`-li-ty
Pe-ni-tèn-ti-al
Per-se-cù-ti-on
Per-so-na`-li-ty
Per-spi-cù-i-ty
Per-ti-nà-ci-ous
Per-ti-na`-ci-ty
Per-tur-bà-ti-on
Per vi-cà-ci-ous
Per-vi-ca`-ci-ty

Pe-sti-

Pe-ſti-lèn-ti-al
Pha-ri-sà-i-cal
Phi-la-dèl-phi-ans
Pre-cog-ni"-ti-on
Preſ-by-tè-ri-an
Preſ-by-tè-ri-ans
Pri-ſcìl-li-a-niſts
Pro-bà-ti-o-ner
Pro-fa-nà-ti-on
Pro-hi-bi"-ti-on
Pro"-po-ſi"-ti-on
Pro-vi-dèn-ti-al
Quàr-to-de"-ci-mans
Re-can-tà-ti-on
Re-for-mà-ti-on
Re-li"-gi-on-iſt
Re-no-và-ti-on
Re-pro-bà-ti-on
Re-ſur-rèc-ti-on
Re"-ve-là-ti-on
Sab-ba-tà-ri-ans
Sa-cri-fi"-ci-al
Sa-cri-lè-gi-ous
Sanc-ti-mò-ni-al
Sen-ſu-a"-li-ty
So-ci"-ni-a-niſm
So-li-fi"-di-an
Spi"-ri-tu-a-lize
Sti"-pu-là-ti-on
Su-per-ſti"-ti on
Su-per-ſti"-ti-cus
Sup-li-cà-ti-on
Syn-a-go"-gi-cal
Tem-po-ra"-li ties
The-o-lò-gi-an
To-le rà ti-on
Tra-di"-ti-o-nal
Tràn-ſm-mi-grà-ti-on
Tràn-ſub-ſtàn-ti-ate
Tri-ni-tà-ri-ans
Va-len-ti"-ni-ans
Vi"-ſi-o-na-ry
Vi-ſi-tà-ti-on
U"-ni-fòr-mi-ty
U"-ni-tà-ri-an
U"-ni-vèr-ſa-liſts
Un-pàr-do-na-ble

PHILOLOGY.

A-brè-vi-a-ture
A-ca-ta-lèc-tos
A-ca-ta-lèc-tic
Æ-ti-o"-lo-gy
Al-le-go"-ri-cal
Am-bi-gù-i-ty
Am-phi-bo"-lo-gy
A-na-cæ"-no-ſis
A-na-co-lù-thon
A-na-co-lù-thus
A-na-cre-òn-tic
A-na-di-plò-ſis
A-na-gràm-ma-tiſm
A-na-gràm-ma tiſt
Ant-a-na-clà-ſis
An-ta-po"-do-ſis
An-thy-po"-pho-ra
An-ti-bà-chi us
An ti-dàc ty-lus
An-ti me"-tri-cal
An-ti-mè-ri-a
An-ti-pò-di a
A"-po di-òx-is
A-po"-lo-ge"-tic

Ap-pli-ca`-ti-on
Ap-po-si"-ti-on
A-spi-ra`-ti-on
Aux-i"-li-a-ry
Ca-co-syn`-the-ton
Com-bi-na`-ti-on
Com-po-si"-ti-on
Con-ju-ga`-ti-on
De-cla-ma`-ti-on
De-cla"-ma-to-ry
De-no"-mi-na-tives
De-ri va`-ti-on
Di-a-lo-gìs-mus
Di-a-phò-ni-a
Di-a-po-rè-sis
Di-cæ-o"-lo-gy
Dìc-ti-o-na-ry
Di-e-zeug`-me-non
Di-la-ta`-ti-on
Du-pli-ca`-ti-on
Ef-flo-re"-scen-oy
E-le-gi-a`m-bic
E-lo-cù-ti-on
En-an-tì-o-sis
En-co-mi-a"-stic
Ep-a-na-tèp-sis
E-pa-na"-pho-ra
E-pan-òr-tho-sis
E-pi-cè-di-um
E-pi-gram`-ma-tist
E-pi-my"-thi-um
E-pi-ni"-ci-on
E-pi-pho-nè-ma
E-pì-sto-la-ry
E-pi-ti-mè-sis
E-tho-poè-i-a
E-ti-o"-lo-gy
E-ty-mo"-lo-gist
E-ty-mo"-lo-gize
E-ty-mo"-lo-gy
Ex-cla-mà-ti-on
Ex-e-ge"-ti-cal
Ex-er-ga`-si-a
Heph-the-mi"-me-ris
Ho-moc-òp-to-ton
Hy-per-bo"-li-cal
Hy-per-cri"-ti-cism
Hy-po-ty"-po-sis
Hy-ste-ro"-lo gy
I-na-ni"-lo-quent
In-ter-jec`-ti-on
In-ter-punc`-ti-on
In-ter-ro"-ga-tives
Ir-re-fù-ta-ble
Lex-i-co"-gra-pher
Lu-cu-bra`-ti-on
Ma-te-ò`-lo-gy
Me-ta-phor"-i-cal
Me-to-ny"-mi-cal
Mo no-sy`l-la-ble
Mul-ti-nò-mi-al
Or-tho-gra"-phi-cal
Pa-ne-gy"-ri-cal
Pa-ra-phra`-sti-cal
Pa-ta-vi"-ni-ty
Pen-thi-mi"-me-ris
Pe-ris-so-"-lo-gy
Phi-lo-lo"-gi-cal
Phra-se-o"-lo-gy
Po-ly-sy`l-la-ble
Po-ly-syn`-de-ton
Pre-po-si`-ti-on
Pre-ter-im-pèr-fect
Pre-ter-plu-pèr-fect

Prò-

Pro-e-pi-zeùx-is
Pro-po-si"-ti-on
Pro-so-po-pèi-a
Qua-dri-sy'l-la-ble
Re-pe-ti"-ti-on
Rhe-to-ri"-ci-an
Syn-a-thro-èſ-mus
Syn-ech-pho-nè-ſis
Syn-oe-ce-ò-ſis
Ter-mi-nà-ti-on
Tra-gi-co"-me-dy
Tranſ-po-ſi"-ti-on
Vo-ca"-bu-la-ry

MYTHOLOGY.

A'-ſcrip-ti"-ti-on
Æ-ſcu-là-pi-us
A-ga-nìp-pe-des
Am-ber-và-li-a
A-ge-rò-ni-a
A-pa-tù-ri-a
Bac-cha-nà-li-a
Com-pi-tà-li-a
Con-ſu-à-li-a
Di-o-ny"-ſi-us
Di-o-ny"-ſi-a
E-pi-læ-nè-a
E-rich-thò-ni-us
Ha-ma-dry'-a-des
He-li-co"-ni-des
Her-ma"-phro-dì-tus
Hip-po-cre"-ni-des
Hy-a-cìn-thi-a
I-phi-gè-ni-a
Le-mo-nì-a-des
Lu-per-cà-li-a
Ma-na-ge"-ni-ta
O-ce-à-ni-œ
Po-ly-hym'-ni-a
Qui-ri-nà-li-a
Ro-bi-gà-li-a
Sa-tur-nà-li-a
Theſ-mo-phò-ri-a
Vi-o-lèn-ti-a

PHILOSOPHY.

A-cri-mò-ni-ous
A-do-lèſ-cen-cy
A"-gi-tà-ti-on
A-li-mèn-ta-ry
Al-te-rà-tì-on
A"-ni-màl-cu-læ
A"-ni-mà-li-ty
An-thro-po"-lo-gy
An-thro-po"-pa-thy
An-thro-po" pha-gy
An-thro-po"-ſo-phy
Ap-pa-ri"-ti-on
A-p-po-ſi"-ti-on
A-re-fàc-ti-on
Aſ-pi-rà-ti-on
At-trac-tà-ti-on
Aug-men-tà-ti-on
Cal-ci-nà-ti-on
Ca-te-fàc-ti-on
Car-ti-la"gi-nous
Cir-cu-là-ti-on
Cir-cum-am'-bi-ent
Co-a-lèſ-cen-cy
Co-a-li"-ti-on
Com-bi-nà-ti-on
Co-met-o"-lo-gy

Com-

Com-pre-hèn-ſion
Com-pli-cà-ti-on
Con-den-sà-ti-on
Con-fla-grà-ti-on
Con-ſer-và-ti-on
Con-ſi-mi"-li-ty
Con-ſti-pà-ti-on
Con-ſti-tù-ti-on
Còn-ſum-mà-ti-on
Con-ti-gù-i-ty
Con-ti-nù-i-ty
Con-tra-rì-e-ty
Co"-pu-là-ti-on
Cor-po-rì-e-ty
Co-ru-ſcà-ti-on
De-fe-cà-ti-on
De-glu-ti"-ti-on
De-gu-ſtà ti-on
De-li-rà-ti-on
De-mi-grà-ti-on
De-nu-dà-ti-on
De-va-ſtà-ti-on
Di-a-pha-neì-ty
Di-la-tà-ti-on
Di-mu-ni"-ti-on
Diſ-po-ſi"-ti-on
Diſ-ſi-mi"-lì-tude
Diſ-ſi-pà-ti-on
Diſ-ſo-lù-ti-on
Di-u-tùr-ni-ty
E-bùl-li"-ti-on
Ef-fi"-ci-en-cy
E-la-ſti"-ci-ty
E-lec-tri"-ci-ty
E-le-mèn-ta-ry
E-ma-nà-ti-on
E-pi-cù re-an
Ex-ha-là-ti-on
Ex-pi-rà-ti-on
Ex-ſuc-cà-ti-on
Ex-ſu-dà-ti-on
Fer-men-tà-ti-on
Fla-tu-o"-ſi-ty
Flex i-bi"-li-ty
Fluc-tu-à-ti-on
Flux-i-bi"-li-ty
For-tu-i"-ti-ous
Fri-a-bi"-li-ty
Fru-men-tà-ce-ous
Ful-gu-rà-ti-on
Ful-mi-nà-ti-on
Fu-ſi-bi"-li-ty
Fu-tu-ri"-ti-on
Ge-ne-rà-ti-on
Ger-mi-nà-ti-on
Gla-ci-à-ti-on
Glu-ti-no"-ſi-ty
Gra-mi-ni"-vo-rous
Gra-vi-tà-ti-on
Ha-li-o"-gra-phy
Ho-mo-gè-ne-al
Ho-mo-gè-ne-ous
Hy-per-phy"-ſi-cal
Hy-po-the"-ti-cal
I"-di-o"-cra-ſy
I"-di-o"-pa-thy
Im-ma-tè-ri-al
Im-ma-tù-ri-ty
Im-mo-bi"-li-ty
Im-pe"-ne-tra-ble
Im-per-cèp-ti-ble
Im-per-fèc-ti-on
Im-preg-nà-ti-on
In-ca-pa"-ci-ty

In-cli-

In-cli-nà-ti-on
In-com-bu"-ſti-ble
In-con-cìn-ni-ty
In-con-grù-i-ty
In-cor-pò-re-al
In-cor-rùp-ti-ble
In-cru"-ſtà-ti-on
In-cu-bà-ti-on
In-cur-và-ti-on
In-di-vi"-du-al
In-di-vi"-du-um
In-du-rà-ti-on
In-e-qua"-li-ty
In-fer-ti"-li-ty
In-flam-mà-ti on
In-ge"-ne-ra-ted
In-ſe"-pa-ra-ble
In-ſi-pi"-di-ty
In-ſpi-ra'-ti-on
In-ſpiſ-ſa'-ti-on
In-tel-lèc-tu-als
In-tèl-li-gen-ces
In-ter-mè-di-um
In-ter-mìſ-ſi-on
In-ter-mùn-di-an
In-tre-pi"-dity
In-tro-mìſ-ſi-on
In-tro-ſùc-ti-on
In-tro-ſùm-ti-on
In-tu-i"-ti-on
In-un-da'-ti-on
In-vo"-lun-ta-ry
Ir-ra"-ti-o-nal
Ir-ri-ga'-ti-on
Ir-ro-ra'-ti-on
Ju-ve-ni"-li-ty
La-cri-ma'-ti-on
Li-que-fa'c-ti-on
Ma-de-fa'c-ti-on
Man-du-ca'-ti-on
Ma"-ſti-ca'-ti-on
Ma"-tu-ra'-ti-on
Me-tal-li"-fe-rous
Me-tal-lo"-gra-phy
Me-ta-mòr-pho-ſis
Me-ta-phy"-ſi-cal
Mu-ta-bi"-li-ty
O-do ri"-fe-rous
O-le-a"-gi-nous
O"-pe-ra'-ti-on
Op-pi-la'-ti-on
Or-ni-tho"-lo-gy
Ou-ra-no"-gra-phy
Par-tu-ri"-ti-on
Pe-ne-tra'-ti on
Per-me-a'-ti-on
Phy-ſi-o"-lo-gy
Pro"-pa-ga'-ti-on
Pu-tre-fa'c-ti-on
Ra-di a'-ti-on
Ra-re-fa'c-ti-on
Re-flex-i"-vi-ty
Re-lax-a'-ti-on
Re-per-cùſ-ſi-on
Re-ſo-lù-ti-on
Re-ſpi-ra'-ti-on
Re-ſti-tù-ti-on
Ri-ſi-bi"-li-ty
Sa-li-va'-ri-ous
Sca-tu-ri"-gi-nous
Se-me-ni"-fe-rous
Si"-mi-là'-ri-ty
So-po-ri"-fe-rous
Spe"-cu-la'-ti-on

Sti-mu-

Sti"-mu-là-ti-on
Sub-ter-rà-ne-an
Sub-ter-rà-ne-ous
Sù-per-fi"-ci-es
Su-per-na"-tu-ral
Tan-gi-bi"-li-ty
Ti-til-là-ti-on
Transf-for-mà-ti-on
Transf-me-à-ti-on
Transf-mi-grà-ti-on
Transf-pi-rà-ti-on
Tre-pi-dà-ti-on
Va-ri-e-gà-ted
Ve-ge-tà-ti-on
Vi-si-bi"-li-ty
Vi-ti-gi"-ne-ous
U-lu-là-ti-on
Un-du-là-ti-on
U-ni-fòr-mi-ty
Vo-lu-bi"-li-ty

CHAP. III.

Words of six and seven Syllables.

Com-me-mo-rà-ti-on
Ec-cle-si-a"-sti-cal
Ec-cle-si-a"-sti-cus
E"-di-fi-cà-ti-on
E-ja"-cu-là-ti-on
E-lee-mo"-sy-na-ry
Ex`-tra-pa-rò-chi-al
Glo-ri-fi-cà-ti-on
Il-lu-mi-nà-ti-on
Im-mu-ta-bi"-li-ty
Im-par-ti-a"-li-ty
In-com-mèn-su-ra-ble
In-com-mù-ni-ca-ble
In-com-pre-hèn-si-ble
In-ex-tìn-guish-a-ble
In-fal-li-bi"-li-ty
I-na-ti-à-ti-on
In-ter-pre-tà-ti-on
Ir-re-con-cì-la-ble
Ju"-sti-fi-cà-ti-on
Me-di-a-tò-ri-al
O-pi"-ni-o-na-tive
Pa-ci-fi-cà-ti-on
Pe-ni-tèn-ti-a-ry
Pon-ti-fi-cà-li-a
Pre-de"-sti-nà-ri-an
Pre-de"-sti-nà-ti-on
Pro-cra"-sti-nà-ti-on
Pro-pi"-ti-à-ti-on
Pro-pi"-ti-à-to-ry
Pu-ri-fi-cà-ti-on
Re-ge-ne-rà-ti-on
Re-si-dèn-ti-a-ry
Sanc-ti-fi-cà-ti-on
Sè-mi-pe-là-gi-ans
Spi-ri-tu-a"-li-ty
Sub-or-di-na`-ti-on
Su-pe-ri-o"-ri-ty

Transf-

Transf-fi-gu-ra`-ti-on
Va-ti-ci na`-ti-on
U-bi-qui-ta`-ri-ans

PHILOLOGY.

A-bre-vi-a`-ti-on
Am-pli-fi-ca`-ti-on
An-ti-me-ta"-bo-le
An-ti-no-ma`-fi-a
An-ti-pa-ra"-fta-fis
Ant-o"-no-ma`-fi-a
A-po-fi-o-pè-fis
Ar-ti-cu-la`-ti-on
Bra-chy-ca-ta-tòp-tic
Cir-cum-lo-cù-ti-on
Co-me-di-o"-gra-pher
Di-lu-ci-da`-ti on
E-le-gi-o"-gra-pher
E-lu-cu-bra`-ti-on
E-nun-ti-a`-ti-on
E-pa"-na-di-plò-fis
E-pi-tha-la`-mi-um
E-ty-mo-lo"-gi-cal
Ex-a-cer-ba`-ti-on
Ex-te-nu-a`-ti-on
Hen-de-ca-fy`l-la-bon
He-te-ro-gè-ne-al
Hi-fto-ri-o"-gra-pher
Hi-fto-ri-o"-lo-gy
Ho-moe-o-te-lèu-ton
Hy-per-ca-ta-lèc-tic
Hy-per-dif-fy`l-la-ble
In-ter-ro-ga`-ti-on
Pa-ra-di-a"-fto-le
Pa-ra-fi-o-pè-fis
Pa-ra-fyl-la"-bi-cal
Par-o"-no-ma`-fi-a
Phi-lo-hi-fto"-ri-cus
Pro-nun-ci-a`-ti-on
Prof-o"-no-ma`-fi-a
Rhe-to-ri-ca`-ti-ons
Ver-fi-fi-ca`ti-on

MITHOLOGY.

Me-di-tri-na`-li-a

PHILOSOPHY.

Ac-ce-le-ra`-ti-on
An-ni-hi-la-`-ti-on
An-te-di-lù-vi-an
Chy"-li-fi-ca`-ti-on
Cla"-ri-fi-ca`-ti-on
Co-a-gu-la`-ti-on
Con-ca-te-na`-ti-on
De-cor-ti-ca`-ti-on
Di-vi-fi-bi"-li-ty
E-ja-cu-la`-ti-on
E-ra"-di-ca`-ti-on
E-va"-cu-a`-ti-on
E-va"-po-ra`-ti-on
Ex-co-ri-a`-ti-on
He-te-ro-gè-ne-al
He-te-ro-gè-ne-ous
Ho-mo-ge-nè-i-ty
Hor-ri-pi-là-ti-on
I"di-o-fy`n-cra-fy
Il-lu-mi-nà-ti-on
I-ma-gi-nà-ti-on
Im-mu-ta-bi"-li-ty
Im-pe"-tu-o"-fi-ty
In-ar-ti-fi"-ci-al

In-cor-

In-cor-po-ra"-li-ty
In-cor-po-ra`-ti-on
In-cor-po-rè-i-ty
In-flex-i-bi"-li-ty
In-ſen-ſi-bi"-li-ty
Id-ter-lu-ca`-ti-on
In-ter-po-ſi"-ti-on
In-ve"-ſti-ga`-ti-on
Ir-ra-di-a`-ti-on
Mal-le-a-bi"-li-ty
Ma-te-ri-a"-li-ty
Mea-ſu-ra-bi"-li-ty
Me-te-o-ro"-lo-gy
Mo-di-fi-ca`-ti-on
Mol-li-fi-ca`-ti-on
Or-ga"-ni-za`-ti-on
Pe"-tri-fi-ca`-ti-on
Ra"-mi--fi-ca`-ti-on
Ra-ti-o-na"-li-ty
Re-flex i-bi"-li-ty
Re-fran-gi-bi"-li-ty
Re-fri-ge-ra`-ti-on
Su-per-na-ta`-ti-on
U-ni-ver-ſa"-li-ty

Words of ſeven Syllables.

Im-ma-te-ri-a"-li-ty
La-ti-tu-di-na`-ri-an
Re-con-ci-li-a`-ti-on
Su-per-e"-ro-ga`-ti-on
Tra`n-ſub-ſta`n-ti-a`-ti-on

PHILOLOGY.

A-na-ce-pha-lè-o-ſis
An-ti-pa-ra-ſi`-a-ſis

PHILOSOPHY.

Im-ma-te-ri-a"-li-ty
Im-pe"-ne-tra-bi"-li-ty
Ir-ra-ti-o-na"-li-ty

SECT.

SECTION II.

Containing the ALPHABETS,

I. *Of* COSMOGRAPHY.
II. *Of* ARITHMETIC.
III. *Of* GEOMETRY.
IV. *Of* MECHANICS.
V. *Of* ARCHITECTURE.

With a NEW METHOD *to assist the Learner in Spelling, or Dividing the Words of each respective Science into their proper Number of Syllables.*

CHAP. I.

Words of Two Syllables.

COSMOGRAPHY.		Cètus	e
		Cìrcles	r
Æ`ther	æ	Clìmate	i
A`lgol	l	Còlures	o
A`ngle	n	Còma	o
A`nsæ	n	Combùst	m
A`nses	n	Cò`mets	o
A`psis	p	Còrvus	r
A`ra	a	Cùrtate	r
A`rtic	r	Cy`gnus	y
A`spect	a	Degrèe	e
Aùstral	u	Dèneb	e
A`xis	x	Di`git	i
Bàlance	l	Direct	i
Cànis	a	Dìscus	i
Càstor	s	Dràco	a
Cèntaur	n	Drà`gons	a

E`clipse	c	Sà`turn	a
E`pact	p	Sè`cond	e
Fìxed	x	Sèxtans	x
Frì`gid	i	Sèxtile	x
Gìbbous	b	Sòlar	o
Hìrcus	r	Sy"ſtem	y
Hy`dra	y	Taùrus	u
I`ngreſs	n	Tòrrid	r
I`ſland	i	Tràn ſit	n
I`ſthmus	h	Trò`pics	o
Lèpus	e	Twìlight	i
Levànt	e	Vènus	e
Lìbra	i	Vèrtex	e
Lì`mit	i	Vìa	i
Lùnar	u	Vìrgo	r
Lùpus	u	U`rſa	r
Ly`ra	y	Zènith	e
Mìlky	l		
Mì`nute	i	ARITHMETICK.	
Nàdir	a		
Nòrthern	r	A`bſtract	s
Oblìque	b	Cà`non	a
O`ptic	p	Cà`ract	a
O`rbit	r	Cà`rat	a
O`rbis	r	Cèntesm	n
Phàſes	a	Còmmon	m
Pì`ſces	i	Còmpound	m
Plà`nets	a	Concrète	n
Pòllux	l	Còn ſtant	n
Prìmum	i	Cùbic	u
Quàdrant	a	Cy`pher	y
Quàrtile	r	Dì`gits	i
Quìncunx	n	Diſcrète	s
Quìntile	n	Disjùnct	s
Règel	e	E`ven	e
Rìgel	i	Fàctors	c
Rìſing	i	Fì`gures	i

Flùent

Flùent	u	Coàsting	t
Flòwing	w	Còmpass	m
Gòlden	l	Còmpound	m
Hùndred	n	Còncave	n
I'ndex	n	Cò'nies	o
Invèrse	n	Còntact	n
Lèmma	m	Cònverse	n
Mòments	o	Cùrrent	r
Nùmber	m	Cùrsor	r
Pèrfect	r	Da'ta	a
Pòrism }	o	Degrèe	e
Pòrisme }	o	Dìal	i
Pòwers	o	Dirèct	i
Pràctice	c	Discrète	s
Pròblem	b	Disjùnct	s
Pròduct	o	Dì stance	i
Sè'cond	e	Erèct	e
Sìmple	m	Extrème	x
Sò'lid	o	Fì'gure	i
U'nite	u	Fìnite	i
		Fòcus	o
GEOMETRY.		Frùstum	u
		Gua'ging	g
A'bscisse	b	Gìven	i
A'bstract	b	Gnòmon	o
A'cre	a	Hèlix	e
Acùte	a	Immènse	m
A'mbit	m	La'bel	a
A'ngle	n	Lèmma	m
A'xis	x	Lè'vel	e
Bàrrel	r	Lòbal	o
Beàring	r	Ma'gnet	g
Caùstic	n	Mea''sure	a
Cèntesme	n	Mìddle	d
Cèntral	n	Mòments	o
Cèntre	n	Neèdle	e
Cìrcle	r	Nòrmal	r

Oblìque	b	Bàlance	l
O'blong	b	Bàrrel	r
Obtùse	b	Bèvel	e
O'rders	r	Càscade	s
O'val	o	Cèntre	n
Pòrime	o	Còntrate	n
Pòrism	o	Coùnter	n
Pròblem	b	Cùrsor	r
Pròduce	o	Descènt	e
Quàdrant	a	E'ngine	n
Quàdrat	a	Flùid	u
Rhòmbus	m	Fly'ing	y
Saìling	l	Fùsy }	u
Sècant	e	Fusèe }	u
Sè'cond	e	Hèlix	e
Sèctor	c	Hèrmes	r
Sègment	g	Làbel	a
Sèxtans	x	Lèver	e
Sèxtant	x	Lè'vel	e
Slìding	i	Li"quids	i
So"lid	o	Lòcal	o
Spìral	i	Lòcking	k
Squàring	a	Machìne	a
Sùbtense	b	Meàsure	a
Sùrface	r	Mòments	o
Survèy	r	Movèment	e
Tàngent	n	Nòrma	r
Tràns'verse	s	Oblìque	b
Trìgon	i	O'blong	b
Vèrsed	r	O'val	o
		Pàllet	b
Mechanicks.		Pòtans }	o
		Pòtence }	o
Air-Pump	r	Pùlley	l
A'ngle	n	Ràtchet	h
A'xis	x	Sècond	e
A'xle	x	Slìding	i

Spìral

Spìral	i	Co'rbit	r
Stà'tics	a	Co'rbel	r
Strìking	i	Co'rnice	r
Sùrface	r	Co'rniche	r
Sy'phon	y	Co'rnish	r
Vèctis	c	Co'ving	o
Wàrning	n	Dàdo	a
		Do''ric	o
ARCHITECTURE.		Doùcine	u
		Drà'gon	a
Alcòve	l	Dìptere	p
A'ntæ	n	Eùstyle	u
A'ntes	n	Fàcade	a
A'ntics	n	Fillet	l
Antìque	n	Flùtings	u
A'ntic	n	Frèsco	s
A'rches	r	Fro'nton	n
A'ttic	t	Gàble	a
Bàllon	l	Gìrders	r
Bà'ston	a	Gùila	l
Beàrer	r	Go'thic	o
Beaùty	u	Gùttæ	t
Boùltine	l	I'mpost	m
Bùtments	t	Mè'tops	t
Bùttress	t	Mì'nute	i
Càmber	m	Mìtre	i
Caùking	k	Mo''del	o
Chàmber	m	Mo''dule	o
Chàmbrante	m	Moùldings	d
Chàptrels	p	Mùtule	u
Cìma	i	Nèwel	w
Cymàise	y	Nùel	u
Cìncture	c	Ogèe	o
Cumn	o	O'rder	r
Cònge	n	O'val	o
Co'nsole	n	Pèrsic	r
Co'rbet	r	Pillar	l

Plàncere	n	Tòrus	o
Plàtform	t	Tri"gliph	i
Pròfile	o	Trìglyph	i
Pròfit	o	Trìngle	n
Pùnchins	n	Tròchile	o
Pùrlines	r	Tròphy	o
Pùrlins	r	Tùſcan	u
Quàrter	r	Ty'mpan	m
Ròman	o	Zàccho	c
Sy"ſtyle	y	Zòcco	c
Tàlon	a	Zòcle	o
Tàlus	a		

CHAP. II.

Words of Three Syllables.

COSMOGRAPHY.		A'rgument	r u
		A'ries	a i
Achèrner	a r	Aſcènding	a d
A"frica	a i	Aſcii	a i
A'lgeneb	l e	A'ſia	a i
A'llioth	l i	A'ſteriſm	a e
A'ltitude	l i	Aurìga	u i
A'mplitude	m i	A"zimuth	a i
A'ngular	n u	Biguìntile	i n
A'nnual	n u	Bòreal	o e
Antàres	n a	Bòſphorus	s o
Antàrtic	n r	Cà'lendar	a n
A"pogee	a o	Capèlla	a l
Appàrent	p a	Cà'pricorn	a i
A'pſides	p i	Càrdinal	r i
Aqui"la	a i	Cà'taract	a a
Arctùrus	c u	Cegìnus	e i

Cèpheus

Cèpheus	e	e	O'cean	o	e
Còn̄ſequence	n	e	O'rient	o	i
Còntinent	n	i	Orìon	o	i
Coròna	o	o	Pà'rallax	a	l
Cùrtated	r	a	Pà'rallel	a	l
Dè'ferent	e	e	Pà'rallels	a	l
Delphìnus	l	i	Pè'gaſus	e	a
Dìalling	i	l	Penùmbra	e	m
Dìfference	f	e	Pèriod	e	i
Diùrnal	i	r	Pèrſeus	r	e
Eclìptic	c	p	Phròcyon	o	y
Equàtor	e	a	Pla'niſphere	a	i
Equìnus	e	i	Pleìades	i	a
Fàlcated	l	a	Prìmary	i	a
Faſciæ	a	i	Quàdratures	a	a
Fi'nitor	i	i	Rèctify	c	i
Fìrmament	r	a	Règion	e	i
Fòmahant	o	a	Rè'trograde	e	o
Gà'laxy	a	x	Sagìtta	a	t
Gè'mini	e	i	Satèllites	a	l
Helìce	e	i	Scòrpio	r	i
Hè'miſphere	e	i	Sènſible	n	i
Hìppeus	p	e	Si'deral	i	e
Horìzon	o	i	Sòlſtices	l	i
Ho'roſcope	o	o	Stàtion	a	i
Hybèrnal	y	r	Sy'zygy	y	y
Hy'emal	y	e	Tè'leſcope	e	e
Inſòrmed	n	m	Tèmperate	m	e
Jùpiter	u	i	Tro'pical	o	i
Là'titude	a	i	Vèrtical	r	i
Lòngitude	n	i	Vi'ſible	i	i
Lùcida	u	i	U'niverſe	u	i
Mèrcury	r	u	Zi'phias	i	i
Mòtion	o	!	Zòdiac	o	i
Nè'bulus	e	u			
Noctùrnal	c	r			
O'ccident	c	i			

ARITHMETICK.		
A'bsolute	b	o
Abùndant	b	n
A'ggregate	g	e
Ai'mable	i	a
A'lgebra	l	e
A'lgorithm	l	o
A'lgorism	l	o
A"liquant	a	i
A'liquot	a	i
Altèrnate	l	r
Binòmal	i	o
Biquàdrate	i	a
Càlculus	l	u
Càrdinal	r	i
Chà'racters	a	c
Chi"liad	i	i
Circular	r	u
Compòsed	m	o
Compo"site	m	o
Cònsequent	n	e
Dè'cimal	e	i
Difference	f	e
Di"vidend	i	i
Divisor	i	i
E'venly	e	n
Expònent	x	o
Fèllowship	l	w
Fi"gural	i	u
Fi"gurate	i	u
Flùxions	x	i
Fràction	c	i
Gè'nited	e	i
Impro"per	m	o
I'nfinite	n	i
I'ntegers	n	e
I'nterest	n	r
Latèrnal	a	r
Li"mited	i	i
Li"near	i	e
Li"teral	i	e
Lo"garithms	o	a
Logìstics	o	i
Màximis	x	i
Mùltiple	l	i
Mùltiply	l	i
Nè'gative	e	a
Nùmeral	u	e
Pori"stic	o	i
Po"sitive	o	i
Pòstulates	o	u
Quadrà'tic	a	a
Quàntities	n	i
Quòtient	o	i
Ràtio	a	i
Rèctangle	c	n
Resolvènd	e	l
Secùndans	e	n
Sèries	e	i
Si"milar	i	i
Spècies	e	i
Subdùple	b	u
Subtrahènd	b	a
Subtri"ple	b	i
Surso"lid	r	o
Thèorem	e	o
Tri"plicate	i	i
U'nciæ	n	i
U'nity	u	i

GEOMETRY.		
Altèrnate	l	r

Al'titude

A'ltitude	l	i	Dìopter	i	p
A'mbligon	m	i	Dirèctrix	i	c
A'ngular	n	u	Di"rigent	i	i
Apèrture	a	e	Divèrgent	i	r
A'pplicate	p	i	Dùplicate	u	i
A'rea	a	e	E"lements	e	e
A"ſymptotes	a	m	Ellìpſis	l	p
A'xiom	x	i	E"volute	e	o
Cà'lipers	a	i	E'xagon	x	a
Cà'thetus	a	e	Extèrnal	x	r
Cìrcular	r	u	Flùxion	x	i
Circumſcrìbe	r	m	Fùrniture	r	i
Cìſſoid	ſ	o	Gè'neſis	e	e
Còmpaſſes	m	s	Glo"bular	o	u
Còmplement	m	e	Gnomo"nics	o	o
Concèntric	n	n	Hè'miſphere	e	i
Cònchoid	n	o	Hèptagon	p	a
Concùrring	n	r	Hèxagon	x	a
Còngruent	n	u	Hòrologe	o	o
Cònjugate	n	u	Inclìning	n	i
Co"noid	n	o	I'ncrement	n	c
Conſcrìbed	n	i	I'nfinite	n	i
Cònſequent	n	e	Inſcri'bed	n	i
Contìngent	n	n	Intàctæ	n	c
Co-sècant	o	e	Intèrnal	n	r
Co-tàngent	o	n	I'nvolute	n	o
Cùbature	u	a	I"ſagon	i	a
Cùrvature	r	a	Là'titude	a	i
Cy"cloid	y	o	Li"mited	i	i
Cy"linder	y	u	Li"near	i	e
Dè'cagon	e	a	Lo"garithms	o	a
Dè'cimal	e	i	Lòngitude	n	i
Decl'ining	e	i	Lùnulæ	u	u
Depàrture	e	r	Màgnitude	g	i
Deſcrìbent	e	i	Mi"nimis	i	i
Dìagram	i	a	Màximis	a	i
Dìalling	i	l	Mechà'nics	e	a

Mòtion	o i	Scalènous	a e
Naùtical	u i	Schòlìum	o i
Noctùrnal	c r	Sèction	e i
Nòdated	o a	Sèxangle	x n
O'ctagon	c a	Si"milar	i i
O'pposite	p o	Sphè'rical	e i
O'rdinate	r i	Sphè'roid	e o
Oftènsive	o n	Stàtion	a i
O'xygone	x y	Subdùple	b u
Pà'rallel	a l	Subnòrmal	b r
Pèndulum	n u	Subtàngent	b n
Pèntagon	n a	Subfty'lar	b y
Pèntangle	n n	Subtri"ple	b i
Plà'nisphere	a i	Sùpplement	p e
Plato"nic	a o	Surfo"lid	r o
Po"lygon	o y	Survèyor	r y
Po"lygram	o y	Thèorem	e o
Porìsma	o s	Trìangle	i n
Pori"stic	o i	Tri"plicate	i i
Po"stulates	o u	Trò'choid	o o
Prìsmoid	s o	Trùncated	n a
Projèctiles	o c	Vèrtical	r i
Protràctor	o c		
Pùnctated	c a	MECHANICS.	
Py"ramid	y a		
Quàdrangle	a n	A'bsolute	b o
Quadràntal	a n	A"jutage	a u
Quadràtrix	a a	A'rtifice	r i
Quàdrature	a a	Bà'roscope	a o
Quòtient	o i	Càlipters	a i
Ràdius	a i	Cùneus	u e
Ràtio	a i	Cy"linder	y n
Recli'ning	e i	Dènsity	n i
Rèctangles	c n	Dìadrome	i a
Rèctangled	c n	E'mbolus	m o
Rè'gular	e u	Enginèer }	n i
Sagitta	a t	Enginìer }	n i

E'quable

E'quable	e a			
E'quably	e a	ARCHITECTURE.		
Exhàusted	x t			
Frictions	c i			
Grà'vity	a i	A''bacus	a	a
Grà'vitate	a i	A'nnulet	n	n
Hermè'tic	r e	Ar'chitect	r	i
Hydràulic	y u	A'rchitrave	r	i
Hydràulics	y u	A''ſtragal	a	a
Hydràulo	y u	Bàldachin	l	a
Hy'groſcope	y o	Ballùſter	l	u
Immèrſed	m r	Ballùſtrade	l	u
Inclìned	n i	Bà'ſilic	a	i
I''ſochrone	i o	Bàttlements	t	e
Làtion	a i	Cà'pital	a	i
Machìna	a i	Cartòuzes	r	u
Mà'chiniſt	a i	Cà'thetus	a	e
Mechà'nics	e a	Cavètto	a	t
Mechà'nic	e a	Chà'piters	a	i
Momènta	o n	Chà'pitals	a	i
Mòtion	o i	Compàrtment	m	t
Moùlinet	u i	Compo''ſite	m	o
Pà'rallel	a l	Còrbetel	r	e
Pèndulum	n u	Coròna	o	o
Pi''nion	i i	Cy''linder	y	n
Pneumà'tics	u a	Cymàtum	y	a
Pneumà'tic	u a	Dènticles	n	i
Projèctiles	o i	Diàſtyle	i	a
Pùlſion	l i	Dìpteron	p	e
Rè'lative	e a	Dovètailing	e	l
Speci''fic	e i	Echìnus	e	i
Stà'tical	a i	Embràſure	m	a
Thèrmoſcope	r o	E''piſtyle	e	i
Tròchlea	h e	Eurìthmy	u	h
Tròchilice	o i	Fàcia	a	i
Tròcholics	o o	Fà'ſcia	a	i

Fròntiſpiece	n s.	Pà'raſter	a a
Fùſarole	u a	Pè'deſtal	e e
Gàllery	l e	Pè'diment	e i
Hèxaſtyle	x a	Pèriſtyle	e i
Intèrtics	n r	Perìpters	e i
Io"nic	i o	Pìedouche	i e
Làcunar	a u	Pìedroit	i e
Làrmier	r i	Pilàſter	i a
Mombrètto	m t	Pòrtico	r i
Mè'topa	e o	Pòſticum	s i
Mo"nument	o u	Projècture	o c
Nùcleus	u e	Scamìlli	a l
O"beliſk	o e	Scòtia	o i
O'ctoſtyle	c o	Shoùldering	l r
O'rdonnance	r n	Sy'mmetry	m e
O'rnament	r a	Tailier	i i
O'volo	o o	Tètraſtyle	e a
Pàllier	l i	Tondìno	n i

CHAP. III.

Words of Four Syllables.

COSMOGRAPHY.		Anti"podes	n i o
		Antiſcìi	n i i
		Aphèlium	a e i
Achro"nical	a o i	Aphèlion	p e i
Aldè'baran	l e a	Apogæ'um	a o æ
Alidàda	a i a	Aquàrius	a a i
Almacànters	l a n	Arcto"phylax	c o y
Amè'rica	a e i	Armìllary	r l a
Amphiſcìi	m i i	Aſcènſion	a n i
Andro"meda	n o e	Aſtro"logy	a o o
Ano"maly	a o a	Aſtrono"mic	a o o
Antiæ'ci	n i æ	Aſtro"nomy	a o o

Baſi"licus

Basi"licus	a i i	Interstèllar	n r l
Cani"culus	a i u	Lampàdias	m a i
Cani"cular	a i u	Libràtion	i a i
Celè'stial	e e i	Lùminaries	u i a
Chersonèsus	r o e	Meri"dian	e i i
Choro"graphy	o o a	Noctùrnable	c r a
Choro"grapher	o o a	Occidèntal	e i n
Conjùnction	n c i	Orièntal	o i n
Copèrnican	o r i	Paracèntric	a a n
Cosmo"grapher	s o a	Parallàctic	a l c
Cosmo"graphy	s o a	Pà'rallelism	a l l
Cosmo"logy	s o o	Penìnsula	n n u
Cosmo"metry	s o e	Perigæ'on	e i æ
Curtàtion	r a i	Perigæ'um	e i æ
Cynosùra	y o u	Periscii	e i i
Deprèssion	e s i	Periæ'ci	e i æ
Descènsion	e n i	Plà'netary	a e a
Domi"nical	o i i	Poè'tical	o e i
Emèrsion	e r i	Posi"tion	o i i
E"picycle	e i y	Precèssion	e s i
Equàtion	e a i	Pro"montory	o n o
Equi"culus	e i u	Pseudostèlla	u o l
E'quinoxes	e i x	Ptolemàic	o e a
Eri"danus	e i a	Rà'tional	a i o
Erèction	e c i	Recèssion	e s i
Geocèntric	e o n	Redùction	e c i
Geo"grapher	e o a	Reflèction	e c i
Geogrà'phic	e o a	Refràction	e c i
Geo"graphy	e o a	Sè'condary	e n a
Heliacal	e i a	Semiquàrtile	e i r
Hèliosscopes	e i o	Semiquìntile	e i n
Heniochus	e i o	Semisèxtile	e i x
Horizòntal	o i n	Solstìtial	l i i
Hydro"graphy	y o a	Sùblunary	b u a
Hypo"thesis	y o e	Succèssion	c s i
Illùminate	l u i	Syno"dical	n o i
Immèrsion	m r i	Syzy'gia	y y i

Telesco"pic

Telesco"pic	e	e	o	Progrèssion	o	s	i
Terràqueous	r	a	e	Propo'rtion	o	r	i
Terrè'strial	r	e	i	Rà'tional	a	i	o
Topo"graphy	o	o	a	Reci"procal	e	i	o
Trajèctory	i	c	o	Redùction	e	c	i
Triàngulus	a	n	u	Refi"dual	e	i	u
Vindè'matrix	n	e	a	Revèrsion	e	r	i
				Solùtion	o	u	i
ARITHMETICK.				Subdùction	b	c	i
				Subdùplicate	b	u	i
				Submùltiple	b	l	i
Addi"tion	d	i	i	Substràction	b	c	i
Affi'rmative	f	r	a	Subtri"plicate	b	i	i
A'miable	a	i	a	Trino'mial	i	o	i
Algebràic	l	e	a	Univèrsal	u	i	r
Algebràist	l	e	a				
Anà'logy	a	a	o	**GEOMETRY.**			
Annùity	n	u	i				
Antecèdent	n	e	e	Alidàda	a	i	a
Ari'thmetic	a	h	e	Almacànters	l	a	n
A'verdupoi'se	a	r	u	Alti"metry	l	i	e
Biquadrà'tic	i	a	a	Ambligo'nal	m	i	o
Bipàrtient	i	r	i	"Analèmma	a	a	m
Constrùction	n	c	i	Anà'logy	a	a	o
Conti"nual	n	i	u	Anà'lysis	a	a	y
Defi"cient	f	i	i	Angui"neal	n	i	e
Divi"sion	i	i	i	"Animated	a	i	a
Equàtion	e	a	i	Antecèdent	n	e	e
Extràction	x	c	i	Armi'llary	r	l	a
Gè'nerated	e	e	a	Auto"mata	u	o	a
Harmo"nical	r	o	i	Bimèdial	i	e	i
Inco'mposite	n	m	o	Capà'city	a	a	i
Logi"stical	o	i	i	Catacàustics	a	a	u
Multiplicànd	l	i	i	Cà'tenary	a	e	a
Multipli'er	l	i	i	Contri"fugal	n	i	u
Nùmeràtor	u	e	a	Centri"petal	n	i	e
Posi"tion	o	i	i	Chili'ogon	i	i	o

Circùm-

Circùmference	r m e	Indetèrmin'd	n e r
Circumſcribed	r m i	Intèrior	n e i
Concà'vity	n a i	Irrè'gular	r e u
Consèctary	n c a	Iſo"chronal	i o o
Conſtrùction	n c i	Iſo"ſceles	i o e
Conti"guous	n i u	Logarìthmic	o a h
Conti"nued	n i u	Longi"metry	n i e
Coròllary	o l a	Loxodro"mics	x o o
Cyclo"metry	y o e	Loxodro"mic	x o o
Cylìndroid	y n o	Mathema"tics	a e a
Defi"cient	e i i	Meri"dian	e i i
Dià'gonal	i a o	Multàngular	t n u
Dià'meter	i a e	Octahèdron	c a e
Dimètient	i e i	Orgà'nical	r a i
Dimènſion	i n i	Orthodrò'miques	r o o
Divi"ſion	i i i	Ortho"graphy	r o a
Dodè'cagon	o e a	Parà'bola	a a o
Effèction	f c i	Parabo"lic	a a o
Elliptoid	l p o	Parà'meter	a a e
Ellìptical	l p i	Pentà'gonal	n a o
Endè'cagon	n e a	Pentà'gonous	n a o
Ennèagon	n e a	Peri"phery	e i e
Equicrùral	e i u	Peri"meter	e i e
Exhaùſtions	x u i	Plani"metry	a i e
Extèrior	x e i	Polyèdron }	o y e
Gè'nerating	e e a	Polyhèdron }	o y e
Geo"metry	e o e	Po"ſtulàta	o u a
Heli"coid	e i o	Propo'rtion	o r i
Hendè'cagon	n e a	Quindè'cagon	n e a
Hexahèdron	x a e	Quinqueàngled	n e n
Homocèntric	o o n	Reci"procal	e i o
Homo"logous	o o o	Rèctifying	c i y
Horizo'ntal	o i n	Refi"dual	e i u
Hypèrbola	y r o	Rhomboìdes	m o i
Hypo'thenuſe	y o e	Rhomboi'dal	m o i
Hypo'theſis	y o e	Scio"graphy	i o a
Ichno"graphy	h o a	Semici'rcle	e i r

Solùtion

Solùtion	o u i
Subco'ntrary	b n a
Subdùplicate	b u i
Subtràction	b c i
Subtri"plicate	b i i
Tetrahèdron	e a e
Theo"dolite	e o o
Transcendèntal	n n n
Trapèzium	a e i
Trapèzoid	a e o
Triàngular	i n u
Trila"teral	i a e
Velo"city	e o i

MECHANICS.

Æo"lipile	æ o i
Anè'moscope	a e o
Arti"ficer	r i i
Attra'ction	t c i
Auto"maton	u o a
Auto"mata	u o a
Auto"matic	u o a
Auto"matous	u o a
Baro"meter	a o e
Cele"rity	e e i
Centri"fugal	n i u
Centripe"tal	n i e
Compreffion	m s i
Dia"gonal	i a o
Dia"meter	i a e
Direction	i c i
Divi"sible	i i i
Homo"dromus	o o o
Horizo'ntal	o i n
Hydrosta"tics	y o a
Hydrosta"tic	y o a
Hygro"meter	y o e
Immèrsion	m r i
Iso"chronal	i o o
Mecha"nical	e a i
Perpè'tual	r e u
Rè'gularly	e u r
Rota'tion	o a i
Thermo"meter	r o e
Velo"city	e o i
Vibra'tion	i a i

ARCHITECT.

Amphypro'style	m y o
Antipa'gments	n i g
Apèrtions	a r i
'Architecture	r i c
Areo'style	a e o
Basi"lica	a i i
Cantalìvers	n a i
Cava'zion	a a i
Cauli"coli	u i o
Compa'rtiment	m r i
Corìnthian	o n i
Enta"blature	n a a
Ichno"graphy	h o a
Modìllions	o l i
Monotri"glyph	o o i
Ortho"graphy	r o a
Sceno"graphy	e o a
Scio"graphy }	i o a
Scia"graphy }	i a a
Stylo"bata	y o a

CHAP.

CHAP. V.

Words of five, six, and seven Syllables.

COSMOGRAPHY.	
Almicànterahs	l i n e
Anabibàzon	a a i a
Archipè'lago	r i e a
Artifi"cial	r i i i
Ascènsional	a n i o
Astronò'mical	a o o i
Cassiopèa	s i o e
Cometò'graphy	o e o a
Consequèntia	n e n i
Constellàtion	n l a i
Cosmogrà'phical	s o a i
Culminàtion	l i a i
Declinàtion	e i a i
Elevàtion	e e a i
Elongàtion	e n a i
Equinòctial	e i c i
Geogrà'phical	e o a i
Heliocèntric	e i o n
Heteròscii	e e o i
Inclinàtion	n i a i
Nonagè'simal	o a e i
Occultàtion	c l a i
Opposi"tion	p o i i
Perihèlion	e i e i
Periò'dical	e i o i
Prostaphè'resis	o a e e
Pythagòrean	y a o e
Retrocèssion	e o s i
Sagittàrius	a t a i
Serpentàrius	r n a i
Septèntrional	p n i o
Stàtionary	a i o a
Telescò'pical	e e o i
Tetragònias	e a o i
Variàtion	a r a i
ARITHMETICK.	
Alligàtion	l i a i
Antilò'garithm	n i o a
Arithmè'tical	a h e i
Artifici"al	r i i i
Biparti"tion	i r i i
Co-effi"cient	o f i i
Combinàtion	m i a i
Commènsurable	m n u a
Dactylo"nomy	c y o o
Deno"minàtor	e o i a
Differèntial	f e n i
Exponèntial	x o n i
Indetèrmined	n e r i
Involùtion	n o u i
Irrà'tional	r a i o
Isomèria	i o e i
Multiplicàtor	l i i a
Numeràtion	u e a i
Permutàtion	r u a i
Polyno'mial	o y o i

Propo'r-

Propo`rtional	o r i o
Sesquiàlteral	e i l e
Sexagènary	x a e a
Sexagè`simal	x a e i
Substitùtion	b i u i
Superfi"cial	u r i i
Superpàrtient	u r r i
Transposi`tion	s o i i
Tripartì`tion	i r i i

GEOMETRY.

Applicàtion	p i a i
Baculo"metry	a u o e
Catenària	a e a i
Centrobà`rycal	n o a y
Circumferèntor	r m e n
Commènsurable	m n u a
Composi"tion	m o i i
Contigùity	n i u i
Declinàtion	e i a i
Decli`natory	e i a o
Defini`tion	e i i i
Demonstràtion	e n a i
Dodecahèdron	o e a e
Duplicàtion	u i a i
Epicy`cloid	e i y o
Equilà teral	e i a e
Geodæ`sia	e o œ i
Geomè`trical	e o e i
Helico"sophy	e i o o
Hyperbo"liform	y r o i
Icosahèdron	i o a e
Inaccèssible	n c s i
Inclinàtion	n i a i
Indivi"sibles	n i i i
Intersèction	n r c i
Mensuràtion	n u a i
Merì`dional	e i i o
Mesolàbium	e o a i
Multilà`teral	l i a e
Navigàtion	a i a i
Orthogrà`phical	r o a i
Oxygo`nial	x y o i
Parabo"lical	a a o i
Parabo"loid	a a o o
Parabo"liform	a a o i
Paralle"logram	a l e o
Pelicoìdes	e i o i
Perambulàtor	r m u a
Perpendi"cular	r n i u
Propo`rtional	o r i o
Pyrami"doid	y a i o
Pythago`rean	y a o e
Quadrilà`teral	a i a e
Resolùtion	e o u i
Revolùtion	e o u i
Sesquiàlteral	s i l e
Stereo"graphy	e e o a
Stereogra"phic	e e o e
Superfi"cies	u r i i
Transmuta`tion	s u a i
Trigono"metry	i o o e
Tripartì"tion	i r i i
Varia`tion	a i a i

MECHANICS.

Accè`lerated	c e e a
Areo"meter	a e o e
Artifi"cial	r i i i
Automa"tical	u o a i
Catena`ria	a e a i
Centroba"rycal	n o a y

Dilata`tion

Dilatàtion	i a a i	Reſtitùtion	s i u i
Equilì`brium	e i i i	Superfi\`cies	u r i i
Equilì`brio	e i i i		
Gravitàtion	a i a i	ARCHITECT.	
Heterodròmus	e e o o		
Hypomo\`chlion	y o o i	Acrotèrions	a o e i
Interſèction	n r c i	Carya\`tides	a y a i
Oſcillàtion	s l a i	Compartìtion	m r i i
Perictro`chium	e c o i	Stereo\`bata	e e o a
Polyſpàſtium	o y s i	Trabeàtion	a e e i

COSMOGRAPHY.

Antecedèntia	n e e n i
Dodecate\`mory	o e a e o

ARITHMETIC.

Approximàtion	p x i a i
Arithmeti\`cian	a h e i i
Extermina`tion	x r i a i
Heterogèneal	e e o e e
Incommènſurable	n m n u a
Multiplica`tion	l i i a i
Quadripartì`tion	a i r i i
Seſquitèrtional	e i r i o
Superparti\`cular	u r r i u

GEOMETRY.

Apomecè`metry	a o e e e
Circumgyra`tion	r m y a i
Commènſurable	m n u a
Diamè`trically	i a e i l
Diviſibì`lity	i i i i i
Geometrì`cian	e o e i i

Incom-

Propo`rtional	o r i o
Sesquiàlteral	e i l e
Sexagènary	x a e a
Sexagè`simal	x a e i
Substitùtion	b i u i
Superfi"cial	u r i i
Superpàrtient	u r r i
Transposi`tion	s o i i
Tripartì`tion	i r i i

GEOMETRY.

Applicàtion	p i a i
Baculo"metry	a u o e
Catenària	a e a i
Centrobà`rycal	n o a y
Circumferèntor	r m e n
Commènsurable	m n u a
Composi"tion	m o i i
Contigùity	n i u i
Declination	e i a i
Decli`natory	e i a o
Defini`tion	e i i i
Demonstràtion	e n a i
Dodecahèdron	o e a e
Duplicàtion	u i a i
Epicy`cloid	e i y o
Equilà teral	e i a e
Geodæ`sia	e o œ i
Geomè`trical	e o e i
Helico"sophy	e i o o
Hyperbo"liform	y r o i
Icosahèdron	i o a e
Inaccèssible	n c s i
Inclinàtion	n i a i
Indivi"sibles	n i i i
Intersèction	n r c i
Mensuràtion	n u a i
Merì`dional	e i i o
Mesolàbium	e o a i
Multilà`teral	l i a e
Navigàtion	a i a i
Orthogrà`phical	r o a i
Oxygo`nial	x y o i
Parabo"lical	a a o i
Parabo"loid	a a o o
Parabo"liform	a a o i
Paralle"logram	a l e o
Pelicoìdes	e i o i
Perambulàtor	r m u a
Perpendi"cular	r n i u
Propo`rtional	o r i o
Pyrami"doid	y a i o
Pythago`rean	y a o e
Quadrilà`teral	a i a e
Resolùtion	e o u i
Revolùtion	e o u i
Sesquiàlteral	s i l e
Stereo"graphy	e e o a
Stereogra"phic	e e o e
Superfi"cies	u r i i
Transmuta`tion	s u a i
Trigono"metry	i o o e
Tripartì"tion	i r i i
Varia`tion	a i a i

MECHANICS.

Accè`lerated	c e e a
Areo"meter	a e o e
Artifi"cial	r i i i
Automa`tical	u o a i
Catena`ria	a e a i
Centroba"rycal	n o a y

Dilata`tion

Dilatàtion	i a a i	Reſtitùtion	s i u i
Equilì`brium	e i i i	Superfi"cies	u r i i
Equilì`brio	e i i i		
Gravitàtion	a i a i	ARCHITECT.	
Heterodròmus	e e o o		
Hypomo"chlion	y o o i	Acrotèrions	a o e i
Interſèction	n r c i	Carya"tides	a y a i
Oſcillàtion	s l a i	Compartìtion	m r i i
Perictro`chium	e c o i	Stereo"bata	e e o a
Polyſpàſtium	o y s i	Trabeàtion	a e e i

COSMOGRAPHY.

Antecedèntia	n e e n i
Dodecate"mory	o e a e o

ARITHMETIC.

Approximàtion	p x i a i
Arithmeti"cian	a h e i i
Extermina`tion	x r i a i
Heterogèneal	e e o e e
Incommènſurable	n m n u a
Multiplica`tion	l i i a i
Quadripartì`tion	a i r i i
Seſquitèrtional	e i r i o
Superparti"cular	u r r i u

GEOMETRY.

Apomecè`metry	a o e e e
Circumgyra`tion	r m y a i
Commènſurable	m n u a
Diamè`trically	i a e i l
Diviſibì`lity	i i i i i
Geometrì`cian	e o e i i

Incom-

Incommènſurable	n	m	n	u	a
Multiplicàtion	l	i	i	a	i
Parallelopleùron	a	l	e	o	u

ARCHITECT.

Architectò'nice	r	i	c	o	i
Hypotrachèlion	y	o	a	e	i
Pallificàtion	l	i	i	a	i

GEOMETRY.

Horologiò'graphy	o	o	o	i	o	a
Iſoperimè'trical	i	o	e	i	e	i
Parallelopì'pedon	a	l	e	o	i	e

ARCHITECTURE.

Intercolumnàtion	n	r	o	m	a	i

SECT.

SECTION III.

Of the ALPHABETS,

I. *Of* ANATOMY.
II. *Of* PHYSIC.
III. *Of* PHARMACY.
IV. *Of* BOTANY:

WITH

The RULES *of* DIASTASIS,

OR,

The ART *of* SPELLING.

ALL Words are either *Simple* or *Compound*; as *Use*, *Disuse*; *done*, *undone*; and the Rules for dividing each must be such as are derived from the *Analogy of Language* in general, or from the *established Custom* of Speaking. And these for the *English* Tongue are the following, *viz.*

RULE I. A Consonant between two Vowels must be join'd with the latter in Spelling; as *Nature*, *ve-ri-ly*, *ge-ne-rous*; except (*x*) as in *Flax-en*, *Ox-en*, *wax-en*, &c. and compound Words, as *up-on*, *un-used*, &c.

RULE II. A double Consonant must be divided; as in *Let-ter*, *swag-ger*, *less-ser*, *Man-ner*, &c.

RULE III. Those Consonants which can begin a Word, must not be parted in Spelling, as in *de-fraud*, *re-prove*, *di-stinct*, &c. though this Rule sometimes fails; for *(gn)* begins a Word, as *Gnaw*, *Gnat*; but must be divided in Spelling, as in *Cog-ni-zance*, *Ma-lig-nant*, &c.

RULE

RULE IV. Those Consonants which cannot begin a Word, must be divided; as *(ld)* in *sel-dom*; *(lt)* in *Mul-ti-tude*; *(mp)* in *Tem-per*; *(rd)* in *Ar-dom*, &c. But in final Syllables we make Exceptions, as *(tl)* in *Ti-tle*; *(dl)* in *Han-dle*, &c.

RULE V. When two Vowels come together, and are both of them distinctly sounded, they must be separated in Spelling; as in *Cre-a-tor*, *Co-e-val*, *Mu-tu-al*, *Cy-lo-id*, *No-ah*, &c.

RULE VI. All grammatical Terminations, or Endings, must be separated in Spelling; as, *(ed)* *winged*; *(edst)* in *de-li-ver-edst*; *(eth)* in *Hear-eth*; *(ing)* in *Hear-ing*; *(en)* in *writ-en* *(ness)* in *Good-ness*; *(ance)* in *De-li-ver-ance*; *(less)* in *Shame-less*; *(ly)* in *true-ly*, &c.

RULE VII. Compound Words must, in Spelling, be resolved into their simple or component Words; as, *up-on*; *in-to*; *never-the-less*; *not-with-stand-ing*; *al-to-ge-ther*, &c. But this Rule will be imperfect (though it be of the greatest Importance and Extent in the following Alphabets) unless the Learner has it branched out into several particular ones, pointing out the several compounding Words in the original Languages, from whence ours is derived. Therefore,

RULE VIII. In the *Latin* Tongue, the compounding Prepositions and Words which most frequently occur, and by which the rest will be easily known, are as follow:

Lat.	*Prepos.*	*Words.*	*English.*
A.	from	*Verto*, to turn	A-vert
Ab.	from	*Solvo*, to loose	Ab-solve
Abs.	from	*Teneo*, to hold	Abs-tain
Ac.	to	*cedo*, to yield	Ac-cede

Ad,

Lat. Prepos.	*Words.*	*English.*
Ad, to	*Oro*, to pray	Ad-ore
Af, [illegible]	*Firmo*, to strengthen	Af-firm
Ag, to	*Gravo*, to make heavy	Ag-gra-vate
Al, to	*Ligo*, to bind	Al-ligate
An, to	*Necto*, to tye	An-nex
Ap, to	*Paro*, to prepare	Ap-pa-ra-tus
Ar, to	*Rogo*, to ask	Ar-rogant
As, to	*Signo*, to sign	As-sign
At, to	*tenuo*, to thin	At-tenuate
Circum, about	*Fero*, to carry	Cir-cum-ference
Cog, with	*Natus*, born	Cog-nate
Col, with	*Lego*, together	Col-lect
Com, with	*Mitto*, to send	Com-mit
Con, with	*Duco*, to lead	Con-duce
Contra, against	*Dico*, to speak	Con-tra-dict
Cor, with	*Rodo*, to gnaw	Cor-rode
De, from	*Horto*, to perswade	De-hort
Dis, from	*Sentio*, to think	Dis-sent
E, out of	*Duco*, to lead	E-du-cate
Ef, out	*Fluo*, to flow	Ef-fluent
Ex, out of	*Spisso*, to thicken	Ex-spissated
Extra, without	*Vagor*, to wander	Extra-vagant
Intro, within	*Duco*, to lead	Intro-duce
Inter, between	*Venio*, to come	Inter-vene
Ob, against	*Struo*, to build	Ob-struct
Per, through	*Colo*, to strain	Per-colation
Post, after	*Pono*, to place	Post-pone
Sub, under	*Scribo*, to write	Sub-scribe
Super, above	*Sedeo*, to sit	Super-sede
Trans, beyond	*Fero*, to carry	Trans fer

Besides this Method of compounding Words with Prepositions, there are a great Number of others compounded of two proper Words, as of *Magnus*, great, and *Animus*, the Mind, is made *Magnanimous*; of *Solus* alone, and *Loquor* to speak, is made *Soliloquy*,

Soliloquy, *&c.* But in these, the above Rule will not exactly take place; for we must not say *Magn-animous*, but *Mag-nanimous*.

RULE IX. In like Manner the *Greek* Compounds may be known by the Prepositions as follow, *viz.*

A	—A-trophy	*Eu*	—Eu-trophy
Anti	—Anti-dote	*Hyper*	—Hyper-catharsis
Amphi	—Amphi-bious	*Hypo*	—Hypo-chondriac
Apo	—Apo-plexy	*Meta*	—Meta-stasis
Cata	—Cata-ract	*Para*	—Para-lysis
Dia	—Dia-gnostics	*Peri*	—Peri-pneumony
En	—En-Arthrosis	*Sym*	—Sym-ptom
Epi	—Epi-physis	*Syn*	—Syn-arthrosis

In the *Greek* also, the Method of compounding Words of Words obtains, and indeed to a much greater Degree than in any other Language; but as this is an Affair that can't well be subjected to meer *English* Rules, I know of nothing more that can be done, to enable the Learner to spell truely all Kinds of technical Words, and Terms of Art, but learning the original Tongues themselves, which would give him a great Advantage over others in this Respect; and that may be very easily done, after he has first learn'd the *English* Grammar, by the Methods I shall be then ready to put into his Hands.

CHAP.

CHAP. I.

Words of Two Syllables.

ANATOMY.

Adèps
A'læ
A'lvus
A'ncon
A'nus
A'tlas
Aùris
A'xis
Bàrrel
Bàsis
Ba'thmus
Bìceps
Bla'dder
Brèvis
Brònchus
Cœ'cum
Ca'lva
Ca'nthus
Ca'rdo
Ca'ro
Ca'rpus
Ca'va
Cèrvix
Cho'ler
Còccyx
Còllum
Co'lon
Co'mpage
Co'rpus
Co'ſtæ
Co'xæ
Crìſtæ
Crùra
Cùbit
Cùtis
Cy'ſtis
Cy'ſtic
Da'rtos
Dèntes
Do'rſum
Dùctus
Fœ'ces
Fèmur
Fìbres
Fìngers
Fœ'tus
Fo'rnix
Frœ'num
Fro'ntis
Ga'ſter
Glène
Glo'ttis
Gùttur
Hèbe
Hèlix
Hèpar
Ho'rtus
Hùmours
Hy'men
Jècur
I'ncus
I'ndex
Jùncture
Jùxta
Kìdneys
La'rynx
Lo'ngus
Ly'mpha
Ma'mmæ
Ma'trix
Mèmbrane
Mèmbrum
Mèninx
Mènſes
Mèntum
Mìdriff
Mìctus
Mùcro
Mùcus
Mùſcle
Na'res
Na'ſus
Na'tes
Nèrvous
No'thæ
No'thus
Nùcha
Ny'mphæ

Oèſtrum
O'ptic
O'rbit
O'rgan
O'ſſa
O'vum
O'va
Peìtus
Pèllis
Pèlvis
Pènis
Phàlanx
Phàrynx
Phrènes
Pìa-Màter
Pìli
Pìnna
Plànta
Pleùra
Plèxus
Pòdex
P'òllex
Pòmum
Pòples
Pòri
Pòrta
Pòrus
Prìmæ
Psòas
Pùbes
Pùbis
Pùlmo
Pùnctum
Py'xis
Rèctus
Rècti
Rèctum
Rènes
Rète
Rìma
Ròſtrum
Sàccus
Sàcer
Sàcrum
Sànguis
Scròtum
Sèlla
Sèmen
Sèptum
Sèrous
Sèrum
Sìnus
Sìtis
Spèrma
Sphìncter
Spìnal
Spì'rits
Spùtum
Stàpes
Stàpis
Stèrnum
Stò'mach
Strìæ
Strìctor
Sùccus
Sùdor
Sùra
Tàlus
Tàrſus
Tènar
Tèndon
Tères
Te'ſtes
Tèxture
Thòrax
Thy'mus
Tònſils
Tràgus
Trùncus
Tùbæ
Vàſa
Vàſtus
Vèna
Vènter
Vèrtex
Vìlli
Vìta
U'lna
U'nguis
Vòla
Vòmer
U'rine

PHYSIC.

A'bſceſs
A'chor
A'cme
A'cor
Acùte
A'gues
A'lphus
A'lvus
A'mbe
A'mma
A'ngi
A'pthæ
A'rdor

A'ſthma

A'sthma
Bàthrum
Beni'gn
Bùbo
Càllous
Càncer
Cani'ne
Càrus
Catàrrh
Caùsus
Caùstics
Cho''lic
Chordè
Chro''nic
Ci'stus
Cli''nic
Cly''ster
Còma
Consent
Còntra
Coo'lers
Cràsis
Cri'sis
Cy'stics
Dise'ase
Dràstic
Dròpsy
E'rrhine
E'schar
Fàmes
Fèbris
Fi'cus
Fi'ssure
Flàtus
Flùor
Fo'rceps
Fo'rfex
Fràcture
Fre'ckle
Fùrfur
Fùror
Gàngrene
Gi'bbous
Gùtta
Hà'bit
Hàmus
He'ctic
Hi'ppus
Ho'rrour
Hùmours
Hy'drops
I''chor
Imbi'be
Inci'de
Làncet
Lànguor
Le'ntor
Le'nce
Ly'sis
Ly'ssa
Màdness
Màrasm
Me'nses
Mi'asm
Mo'la
Mo'rbid
Mo'rbus
Mo'rphew
My'ops
Ne'rvines
Or'gasm
O'ze
Pàlsy
Panàde
Pa''nic
Pàrtus
Pe'ptics
Pe'stis
Phthi'sis
Phy'ma
Phy''sic
Plàga
Poi'son
Pso'ra
Ptàrmos
Pu'ncture
Pu'trid
Quàrtan
Qui'nsey
Ri'gor
Ro''strum
Ru'pture
Sàga
Scàla
Sche'sis
Schi'rrus
Se'men
Se'ptic
Se'rbus
Si'tis
Spi'na
Splànchnics
Squi'nsy
Stre'ngthners
Stru'ma
Stru'mous
Stu'por
Sty'ptics

Su'dor

Sùdor
Sùture
Sy'mptom
Sy"ringe
Tàbes
Tàpping
Tères
Thèca
Thèrmæ
Thròmbus
To"pics
Trèmor
Trepàn
Tùmor
Tùssis
Ty'pus
Vàpours
Va"rix
U'lcer
Vo"mit

PHARMACY.

A"cid
A'ctive
Adèpts
A'quæ
Aùrum
Bàlsam
Bìsmuth
Bòlus
Bùtter
Càmphire
Càput
Cè"rate
Cèruss
Chìna
Chry'stal
Chè'mist
Cònserves
Còpal
Co"ral
Cròcus
Cùprum
E'ssence
E'xtract
Flòwers
Fòtus
Fròntale
Gambòge
Gàscoign
Gòa
Ja"lop
Japàn
Jùlap
Jùlep
La"zule
Lìnctus
Lìtus
Lòhoc
Lo"zenge
Lùna
Màgma
Mànna
Ma"stich
Ma"trass
Mìxtures
Mòxa
Mùmmy
Mùlsum
Nìtre
Nòdule
Nùtmegs
Oìntment
Phìltrum
Plaìster
Plàster
Pòwder
Pùlvis
Ptìsan
Pùltice
Re"sin
Rètort
Ròstrum
Sàndyx
Scrùple
Spìkenard
Spi"rit
Stòrax
Stùpha
Sùlphur
Sy"rup
Tàrtar
Tèrra
Tìncture
Tùrbith
Vìpers
Wàters
Xy'lo

BOTANY.

A'nnal
A"pex
Bèrries
Brànches
Bùlbose
Bùlbous

Ca"lix

Ca"lix
Càpſule
Càtkins
Co"ral
Còrtex
Di"ſcous
Fìbres
Fìbrous
Fìltrate
Flo'wer
Fùngus.
Gèrmen
Gru'mous
Hèrbal
Imbìbe
Increàſe
Juìces
Kèrnel
Lìgnous
Lo'cule
Màtrix
Matu're
Mo'ſſes
Nèclar
Pappo'ſe
Plàntule
Plu'mule
Pìſtil
Ra'dix
Ra'dule
Ra'moſe
Rìnglet
Seèdlet
Squa'mmoſe
Sta'men
Tra'nſverſe
Trèfoil
U'mbel
Vìnous

CHAP. II.

Words of Three Syllables.

ANATOMY.

Abdo'men
Abdu'cent
Abdu'ctor
Addu'cent
Addu'ctor
Adna'ta
Ala'res
A'mnion
A'nnular
Ao'rta
A'quaduct
A'queous
A'rtery
Arthro'ſis.
A'ſpera
Atto'llens
Axìlla
Azy'gos
Bala'nus
Bico'rnis
Bivènter
Burſa'lis
Ca"lamus
Ca"lidum
Canìni
Canìnus
Ca'pſula
Cardìa
Carìna
Carno'ſa
Ca'rtilage
Cèllulæ
Cepha"lic
Cè'rebrum
Cho'rion
Cì'lia
Clito'ris
Co'ccigis
Co'chlea
Cœ'liac
Colu'mnæ
Complèxus
Co'ndyli
Co'nglobate
Contra'ctile
Co'rnea

Coro'ne

Coròne
Còrpora
Còrrugate
Còrtical
Còrrugent
Cò'tyle
Cra'nium
Crema'ſter
Cribròſum
Cro"taphites
Cruræ'us
Cy'ſticus
Da'cryon
Detrùſor
Dì'dymoi
Dì'gitus
Dìplöe
Diſtra'ctile
E'mbryo
Emùlgent
Eury'thmus
Exa'nguis
E'xcrement
Fa"culty
Fenè'ſtra
Fi"bula
Fi"laments
Fìmbriæ
Fla'mmula
Flexòres
Fodìna
Fora'men
Fòvea
Fronta'les
Fùnction
Fùrcula

Ga'nglio
Gemèllus
Gè'mini
Gè'nitals
Gìngivæ
Gìnglymus
Glò'bulus
Glutæ'i
Gòmphoſis
Gra"cilis
Hùmerus
Hùmilis
Jè'junum
I"liac
I"lium
Impùber
I'nguen
Intèſtines
I'ſchium
I'ſchias
Jùgular
Jùgulum
La'bia
La'bial
La"byrinth
La"chrymal
La"chrymæ
La'cteal
Lacùnæ
Lamèllæ
La"minæ
Libìdo
Li"gament
Li"nea
Lumba'res
Ly'mphaducts

Lympha"tics
Ma'lleus
Ma'ſſaters
Maxìlla
Mea'tus
Mèdius
Medùlla
Mendòſus
Menìnges
Mèntula
Mìctio
Mola'res
Nephri"tic
Nìctitans
Nùtriment
O'cciput
O"culus
O"culi
Oma'ſus
Omèntum
O'mphalos
O'rbiter
Org"anic
O'ſcula
O'viducts
Pala'tum
Palma'ris
Palpe'bræ
Pa'ncreas
Papìllæ
Par-Va'gum
Patèlla
Pathe"tic
Pèctinis
Pèllice
Pèrforans

Peròna

Peròna
Petròsum
Phrene"tic
Placènta
Plantàris
Probòscis
Procèssus
Profùndus
Prostàtæ
Pudènda
Pupìlla
Pylòrus
Py'xidis
Quadràtus
Rà'chitæ
Ràdius
Rè'crement
Recùrrent
Rè'fluent
Rè'tina
Rotàtor
Rò'tula
Rotùndus
Sàcculus
Salìval
Saphæ'na
Scalènum
Scà'pulæ
Scè'leton
Sèction
Serràtus
Sì'milar
Sìnciput
Solèus
Spadònes
Spermà'tic
Spinàti
Splènii
Spòndylus
Sta"mina
Sublìmis
Supèrbus
Te"gument
Tempòrum
Tènsion
Te"sticles
Tha"lami
Thorà'cic
Ti"bia
Traccæ'a
Trochànter
Tùnica
Ty'mpanum
Vagìna
Vèntricle
Vertèbræ
Vè'sica
Vi"scera
Vi"sion
U'reters
Urèthra
U'rinous
U'terus
U'terine
U'vea
U'vula
Zy'goma

PHYSIC.

A'bluents
Absòrbents
Abstèrgent
Acòustics
A"crasy
Æ"gylops
Agry'pny
Agy'rtæ
A"mulet
A'nchylops
A'ncylæ
A"neurism
Angìna
A'nglicus
Anhèlus
A"nodyne
A'ntidote
Apèlla
Apèpsy
A"phony
A"phorism
A"posteme
A'ppetite
Arcànum
Archæ'us
Arthrìtis
Ary'thmos
Astrìngents
Atàxy
Athlè'tic
A"tony
A"trophy
Balsà'mics
Bèchica
Bùlimy
Cachèctic
Cachèxy
Cadùcus
Cà'lenture
Capìstrum
Càrbuncle

 Càrdiac

Ca'rdiac
Ca"ricous
Ca'ries
Caro'li
Ca"runcles
Ca"taract
Catha'rtics
Ca"theter
Catho"lic
Cau'tery
Cepha"lics
Ciru'men
Chira'gra
Chloro'sis
Cho"logogues
Cho"lera
Chymo'sis
Ci"catrize
Cica'trix
Cæ'liac
Co'nfluent
Co'ntinent
Co'rdials
Corrèctor
Cosme"tic
Cri"tical
Cru'dity
Cyclìscus
Denta'gra
De'ntifrice
Detèrgents
Di'aclysm
Digèstive
Dilu'ents
Dilu'tors
Dy'scrasy
Dy'spepsy
Dyspnœ'a
Di"sury
Ecphra'ctic
Ame"tic
E'mpiric
Ende"mic
E"nema
E"pithem
Erra"tic
Eu'chrasy
Eury'thmus
Eupèpsy
Eupnœ'a
Eu'pory
Eusa'rcos
Eu'taxy
Eu'trophy
Exa'nguis
Excre'ssence
Fe"brifuge
Fi"stula
Fo'rmula
Fri'ction
Ga'nglion
Glauco'ma
Glauco'sis
Gona'gra
Grave'do
Gu'mmata
Gymna'stics
Hœ"matops
Hœ"morrhage
Helo'des
Hepa"tic
He'rnia
Hi'ppuris
Hirco'si
Hy'dragogue
Hydro"pic
Hydro"tics
Hypno"tics
Hyste"ric
Hyste"rics
J'atros
I'cterics
I'cterus
I"liac
Immatu're
I'mpotence
Impre'gnate
Impo'sthume
Impu'ber
Inci'ders
I'ncubus
I'nfluent
I'ngenit
Inva'lid
Ischæ'ma
I'schias
I'schury
La'ssitude
La"titude
La'xative
Le'ntigo
Le"prosy
Leptu'ntics
Letha'rgic
Le"thargy
Le'ucoma
Libi'do
Li"gature
Li'ppitude
Lo'chia
Lumba'go
Lu'natic

Lùnatic
Lùnacy
Lùxated
Ly'nceus
Mà'culæ
Mà'lady
Malìgnant
Mània
Mè'dicate
Mè'dicine
Melòsis
Melòtis
Mènstrual
Mè'thodus
Mi"nera
Mòchlia
Monòrchis
Morbìlli
Mùtilate
My'opy
Narco"tics
Nàrcosis
Naùsea
Ne"bulæ
Ne"phritis
Nephri"tics
Neuro"tics
Ny'ctalops
Obstètrix
O'bstruents
O"culist
Odòntics
Œdèma
O'phthalmy
Ophthàlmics
O'piates
Ozèna
Panàda
Paràcme
Pà'roxysm
Pàthema
Pàtient
Pèctorals
Pe"lican
Pèpasmos
Peracùte
Pèriod
Pèrnio
Phimòsis
Phlègmatic
Phlègmone
Phlogòvis
Phlyctæ'na
Phre"nitis
Phy'gethlon
Phy"sical
Ple"nitude
Plero"tics
Ple"thora
Ple"thoric
Pleùritis
Pleùrisy
Podàgra
Po"lypus
Prèsbytæ
Prìapism
Pro"dromus
Prognòsis
Progno"stics
Protràctor
Prurìgo
Pruritus
Pso"rica
Ptàrmica
Pty'losis
Pty'smagogue
Pùrgatives
Pùrulent
Pù'stulæ
Pù'stulous
Pùtrify
Pycno"tics
Pyro"tics
Ràchitis
Ra"nula
Re"gimen
Repèllents
Resòlvents
Rheùmatism
Rìpeners
Sa"bulous
Sa"native
Sànguifuge
Sànies
Sà'nity
Sàrcoma
Sàrcosis
Sàxifrage
Scàbies
Schi"troma
Schìrrosis
Sclero"tics
Scorbùtics
Scorbùtus
Scro"phula
Secùndine
Sèssilis
Singùltus
Si"nuous
Solùtive
Spasmo"dics
Spà'tula

Spa"tula
Specìllum
Spe"culum
Spha"celus
Spha"celiſm
Spìracules
Sple"netic
Spora"dic
Spùrious
Squìnancy
Stegnòſis
Stegno"tics
Stìgmata
Stoma"chics
Stràngury
Sùbſtitute
Subſùltus
Sùccubus
Sùffitus
Sy`mpathy
Sy`ncope
Sy`ndrome
Sy"nochos
Sy`nthesis
Sy"philis
Tæ`nia
Taràntiſm
Tenèſmus
Tentìgo
Te"rebra
Termìnthus
Tèrtian
Te"tanus
Thermàntics
Thora"cics
Tì"nea
Tòrmina
Tòxica
Traumà`tics
Tùbercles
Turgèſcence
Ty`mpany
Ty`roſus
Va"letude
Ve"nery
Vèrmifuge
Vèrruca
Vèrrucous
Vertìgo
Vi"rulent
U`lcerous
Vo"mica
Vo"mitive
Xeràntics
Xeròdes

PHARMACY.

Acètum
Ærùgo
Ætìtes
Agrèſta
A`lcali } A`lhali
A`lcaheſt
A`lchymiſt
A`lchymy
A`lcohol
Alèmbick
A`lgaret
A"ludels
A"nodyne
A"pozem
Argèntum
Armèna
A`rſenic
A`thanor
Bàlneum
Bdèllium
Bènjamin
Be"zoar
Bitùmen
Buty`rum
Ca"lomel
Capìvi
Caràna
Càrdomoms
Càſſia
Cà`techu
Ca"taplaſm
Cè`roma
Chalcànthum
Chry`ſtalize
Chy"mical
Chy"miſtry
Cìnnabar
Cìnnamon
Còhobate
Còlcothar
Conſi`ſtence
Corrèctor
Crùcible
Cucùpha
Cucùrbit
Cùrcuma
Dìaclyſm
Diànthus
Digèſter
Eclègma
Elìxir
Emplàſter
E"pithem

Flùxion

Flùxion
Fra'nkincense
Fùsion
Ga"langals
Ga'lbanum
Ga'rgarism
Gèntian
Gua'iacum
Gùttela
Herme"tic
Hi'era
Hy"dromel
I'singlass
Jùpiter
La'mbatives
Laùdanum
Le'mnian
Le"vigate
Li"niment
Lòtion
Ma'rmalade
Me"dicine
Me"lilot
Me'nstruum
Me'rcury
Mi"thridate
Mòrsuli
O'leum
O'pium
O'rpiment
O'xycrate
O'xymel
Pana'da
Pa'stilli
Pe'ssary
Pha'rmacy
Pha'rmacum
Phòsphorus
Pime'nto
Poma'tum
Pomegra"nates
Pompho'lix
Po'tion
Pri'nciples
Qui'cksilver
Qui'ddany } Quì'ddeny
Quinqui'na
Qui'nteſcence
Ra"dula
Rasùræ
Re"gister
Re"gulus
Re"sidence
Re"sinous
Ro"tulæ
Sa'ccharum
Sa'cculi
Sa'ndarach
Sa'rcocol
Sa'ssafras
Satùrnus
Sca'mmony
Spagi"ric
Spa"girist
Spa"tula
Spe'cies
Stra"tify
Sùblimate
Tabe'lla
Ta"marinds
Tra"gacanth
Trochi'sci
Tùrmeric
Tùrpentine
Ve'rdigrease
Vi"negar
Vi"triol
Vo"latile

BOTANY.

Abso'rbent
Ace'tous
A"liment
A'nnular
A'nnulus
A"pices
Aqua"tic
Bo"tany
Bra'nchery
Ca"lices
Ca"talins
Cre'nated
Cùticle
Di'scöide
E'mbryo
Empa'lement
E"vergreens
Exo"tic
Farìna
Fecùndate
Fi"stulous
Fo'liage
Ge"nesis
Gra"nulous
Imprègnate
La'cteals
Medùlla
Me"chanism
Ne'ctarine

Nèctarine
O'vary
Pèllicle
Pènnated
Pèrfidols
Pe"tala
Ra"dicle
Sèrrated
Si"liquæ
Si"liquous
Sta"mina
Stèllated
Submarìne
Tràcheæ
Tùbera
Tùberose
Tùberous
Vèsficles
Vè'getate
Umbrèllo

CHAP. III.

Words of Four Syllables.

ANATOMY.

Abomàsus
Acròmium
Adepòsum
A"lifòrmes
Alvèoli
Anà'tomy
Anconæ'us
Andro"tomy
Annuèntes
Anòmphalous
Anta"gonists
Antitènar
Apo"physis
Aràneа
Arèola
Astra"galus
Aùditory
Aurì'culæ
Axìllary
Basi"lica
Basilàre
Bifùrcated
Brachiœ'us
Broncho"tomy
Buccinàtor
Calcàneus
Calvària
Capìllary
Cartilàgo
Carùnculæ
Castràtion
Cerebèllum
Choröìdes
Ciliàre
Clavi"culæ
Clinöìdes
Coccygœ'us
Conàrion
Condylòma
Conglo"merate
Connivèntes
Constrictòres
Coronàlis
Co"ronary
Corrugàtor
Cribriforme
Cubiforme
Cubitœ'us
Cuböìdes
Cuti"cula
Cynodèntes
Deltöìdes
Denti"tion
Diarthròsis
Dia"stole
Dia"stricus
Dige"stion
Dilatòres
Dissèction
Dissi"milar
Distènsion
Distràction
Dùplicature
Dùra-Màter
Elevàtor
Enarthròsis
Ensiformis
Epicò'lic
Epidèrmis
Epigàstrum
Epiglòttis
Epi"physis

Epi-

Epiplo'ſis
Erythrôi'des
Ethmôi'des
Excrètion
Extensòres
Fallòpian
Faſciàlis
Folli"culus
Glenôi'des
Hyôi'des
Hypogàſtric
Hypo"thenar
Incisòres
Inglùvies
Inguinàlis
Intè'gument
Intercòſtal
Involùcrum
Lachrymàle
Lambôi'des
Lati'ſſimus
Levatòres
Longi'ſſimus
Lumbricàles
Mallèolus
Mammifòrmes
Mammi'llary
Mandi"bula
Maſtôi'des
Maxi'llary
Mecònium
Mediànum
Membranòſus
Meſaræ'um
Mè'ſoglòſſi
Mè'ſo-Ple'uri
Me"tacàrpus
Me"tatàrſus
Mi'lliary
Motòrii
Mucronàtum
Myloglòſſum
Myo"logy
Myo"tomy
Myrtifo'rmes
Neuro"logy
Neuro"tomy
Nutri"tion
Obe"ſity
Oblì'quus
Obturato'res
Œſo"phagus
Omo"plata
Orbi"cular
Ovària
Panni"culus
Parago'ge
Paraſtàtæ
Parènchyma
Paro"tydes
Pectinœ'us
Pectoràlis
Perforàtus
Periſtàltic
Peronæ'us
Phlebo"tomy
Pineàlis
Pingue'do
Pitùita
Pi"tuary
Politœ'us
Præco'rdia
Præpùtium
Produ'ction
Pronato'res
Ptotùberance
Pſycho"logy
Ptery"gium
Pulmonàlis
Pùlmonary
Pyrifo'rmis
Radiæ'us
Ranulàres
Renue'ntes
Reti"culum
Retracto'res
Rhombôi'des
Ro"ſtrifo'rmis
Sacrolùmbus
Sagittàlis
Salvate'lla
Sarto'rius
Schaphôi'des
Sclero'tica
Scorbi"culus
Scutifo'rme
Secre'tion
Semilùnar
Sigmôi'des
Sphenôi'des
Spherôi'des
Spirà'cula
Spongiòſum
Spongòides
Styliformis
Styloglòſſus
Stylòides
Subclàvian
Sublìngual
Synarthròſis

Syn-

Synchondròsis
Temporàlis
Thyröìdes
Ti"biæ'us
Ti'bialis
Trachò'tomy
Tràn(verſàlis
Trapèzius
Tricùſpides
Trochleàres
Trochöìdes
Vaginàlis
Varicòſum
Vermi"cular
Veſi"culæ
Veſti"bulum
Viri"lia
Umbi"licus
Umbi"lical
Xiphöìdes

PHYSIC.

Abàptiſton
Abòrtion
Abràſion
Accèſſion
Aci"dulæ
Acmà'ſticos
Acrocòrdon
Adenòſus
Adſtrictory
Æ'ſtuary
Affèction
Alöe"tics
Alò'phecy
A'lteratives
Amauròſis
Ambly'opy
Ambròſia
Anabàſis
Anabròſis
Analèptics
Anarrhœ'a
Anaſàrcha
Anò'rexy
Anteme"tics
Anthelmìntics
Apèrients
A"polèpſis
A"poplexy
Apo"ſtaſis
Apo"ſtraphe
Apparàtus
A"pyrexy
Aràneus
Archiàtor
Aroma"tics
Aſcà'rides
Aſſi"duus
Atheròma
Balbùties
Borboringmus
Bronchocèle
Broncho"tomy
Cacöèthes
Caco"chymy
Cæſàrius
Callo"ſity
Carcinòma
Càrdialgy
Carmi"natives
Caſtràtion
Catagme"tic
Catalèpſis
Catame'na
Cathæ"reſis
Cephalàlgy
Chirùrgery
Cirſoce'le
Colli"quative
Comme"tica
Comple'xion
Conce'ption
Conge'ſtion
Conſo"lidate
Conſùmption
Contàgion
Conti"nual
Contòrſion
Contràction
Contùſion
Convale'ſcence
Convùlſion
Corro"borate
Corrùption
Cutàneous
Cymatòdes
Cynànthropy
Cynode'ctus
Cy"norexy
Cyſto"tomy
Debi"lity
Decle'nſion
Defe'nſative
Deflùxion
Deje'ction
Deli"quium
Deli"rium
Deli"rious
Denta'rius
Denti"tion

Deòb-

Deòbſtruents
Deſi'ccative
Diabètes
Diagnòſtic
Diate"tic
Diarrhœ'a
Diathèſis
Diſcùtients
Diure"tic
Dogma"tica
Dogma"tici
Dy"ſentery
Ecchymòſis
Efflorèſcence
Ejèction
Embryùlcus
Emmè'nagogues
Emòllients
Empyèma
Ephè'mera
Epide"mic
E"pileſy
Epi"phora
Epiſpàſtic
Epulo"tic
Erùption
Eſcharo"tics
Exànthema
Exòpthalmy
Exòſtoſis
Expànſion
Expèctorate
Extràction
Extràneous
Exùſtion
Fonti"culus
Geſtation
Gomphìaſis
Gonorrœ'a
Hæmàptöic
Halmyròdes
Helmìnthagogue
Hemì'crany
Hemi"plegy
Homo"tonos
Hydà'tides
Hydrocèle
Hydropège
Hydrò'phoby
Hydrophthàlmy
Hygiàſtic
Hygièa
Hygièna
Hypercriſis
Hypòphthalmy
Hypòſtaſis
Impe"tigo
I'mplicated
Incàrnatives
Indùrating
Infèction
Infi'rmary
Injèction
Inquìetude
Insània
Intention
Intermittent
Intumèſcence
Invalèſcence
Inve"terate
Inùſtion
Iſchia"tic
Iſchure"tics
Lectuàlis
Leucorrhæ'a
Lièntery
Limo"machy
Limo"logy
Lipo"thymy
Lithìaſis
Lithontrìptics
Litho"tomy
Litho"tomiſt
Luxàtion
Lycànthropy
Lycöìdes
Lypi"ria
Malàſia
Maràſmodes
Medicàſter
Me"dicated
Medi"cinal
Medì'cament
Melà'nagogues
Me"lancholy
Melanchò'lic
Melicèris
Mentulàgra
Mercùrials
Meta"baſis
Metàptoſis
Metàſtaſis
Methò'dica
Methò'dici
Modìolus
Monò'culus
Morti"ferous
Non-nà'turals
Oblèſion
Obſtrùction
Odontàlgy
Orthopnæ'a

Orthopnæ'a
Orvìetan
Palìndromy
Pàlliative
Panàcea
Panchy"magogue
Para"lysis
Paraplègy
Paraplèxy
Parago"rics
Pathogno"mic
Patho"logy
Peri"clasis
Perirrhæ'a
Perizòma
Petèchiæ
Petèchial
Phaged'œna
Phage"denic
Philiàtros
Phlebo"tomy
Phlegmo"nodes
Physi"cian
Pollùtion
Predìction
Procatàrtic
Procatàrxis
Proflùvium
Psoròphthalmy
Psy'chago"gics
Puèrpera
Purgàtion
Quoti"dian
Recrudèscence
Refèction
Remèdium
Remìssion
Retèntion
Revùlsion
Roscòlæ
Ructàtion
Salàcious
Sà'lutary
Sarcocèle
Saty"riasm
Sceloty'rbe
Scia"tica
Sclerò'phthalmy
Screàtion
Scrotocèle
Secèssion
Secrètion
Semimàres
Sero"sity
Setàceum
Solùtion
Somni"ferous
Sòmnolency
Spasmo"logy
Staphylòma
Stea"toma
Steri"lity
Subùberes
Succùssion
Sudori"fics
Suffùsion
Suppuràtive
Suppre'ssion
Taràntati
Tena"cula
Terebe'llum
Therape'utics
Tracho"tomy
Transfùsion
Tyrìasis
Variòlæ
Vene'real
Vo"mitory
Vùlneraries
Xero'phthalmy

PHARMACY.

Ablùtion
Amàlgamate
Anga"licus
Antihe'ctic
Aroma"tic
Benedìctum
Benedìctus
Brefi"lium
Canthà'rides
Cassùmunair
Castore'um
Catho"licon
Ceràtion
Cerelœ'um
Chaly"beate
Colly"rium
Colo"phony
Confe'ction
Coràllinum
Deco'ction
Deli"quium
Dephle'gmated
Dià'chylon
Diape'nte
Diaprùnum
Diase'na
Dige'stion
Elìxerate

Empy-

Empyre'uma
Emu'lſion
Eupho'rbium
Expre'ſſion
Extra'ction
Filtra'tion
Fixa'tion
Flui"dity
Hydra"gyrum
Hypocìſtis
Infu'ſion
Inje'ction
Lixi"vium
Lixi"vial
Lixi"vious
Ma"giſtery
Mani"pulus
Mecho'acan
Meco'nium
Medi"cament
Mercu'rials
Millè'pedes
Myro"balans
Offi"cinal
Oli"banum
Opodèldoch
Opo"panax
Parmaſi'tty
Paſſula'tum
Pharmacopæ'ius
Philo'nium
Popu'lneon
Potèrius
Preci"pitate
Pyrotèchny
Reci"pient
Remèdium
Saga"penum
Sarſaparìl
Solu'tion
Sympathè'tic
Tabula'tum
Taca"mahac
Teſta'ceous
Theriaca
Vermi"lion
Vo'latilize

BOTANY.

A"cetary
Amphì"bious
Ano"malous
Ape"talous
Bacci"ferous
Ca'lculary
Capìllary
Ca"pilated
Coni"ferous
Coty"ledon
Culmi"ferous
Deci"duous
Dipè'talous
Ela"borate
Flori"ferous
Fo'liature
Galea'ted
Herma"phrodite
Indi"genous
Ino"culate
Ino"ſculate
Juli"ferous
La"biated
Lacti"ferous
Legu'minous
Matu'rity
Medu'llary
Mi"niature
Monoſpèrmous
Nutri"tion
Orga"nical
Parènchyma
Parèhchymous
Perènnial
Peria'nthum
Phyto"logy
Planta'tion
Polyſpèrmous
Pomi"ferous
Pruni"fetous
Quìnquepartite
Reti"cular
Si"nuated
Stami"neous
Stèllated
Terrèſtrial
Trica'pſular
Tripe"talous
Ve"getable
Ve"getative

CHAP.

CHAP. IV.

Words of Five Syllables.

ANATOMY.

Aceta"bulum
Adeno"graphy
Albugi"nea
Allentö'ies
Alveàrium
Amatòrii
Anàſtomàſis
Anthropo"logy
Anticàrdium
Aphrodi"ſia
Apo"neuròſis
Aràchnöìdes
Baſioglòſſum
Canali"culus
Canici"dium
Cè'ratoglòſſus
Cè'ratöìdes
Cineri'tious
Circulàtion
Coracöìdes
Cotyle"dones
Cunieforme
Decuſſàtion
Deferèntia
Deglutì'tion
Dilatàtion
Elythröìdes
Embryo"tomy
Emùnctories
Entero"logy
Epidì'dimis
Epiſtrophæ'us
Eructàtion
Expiràtion
Extrava"ſated
Farcimina'lis
Galacto"phorous
Gallina"ginis
Gaſtero"tomy
Genera'tion
Genioglòſſi
Gy'næcoma'ſtyx
Hypochòndriac
Hypoga'ſtrium
Hyſtero"tomy
Infundì'bulum
Innomina'tum
Inſpira'tion
Interòſſei
Interſpina'les
Laryngo"tomy
Longitùdinal
Mandibula'res
Marſupia'lis
Mediaſtìnum
Meditùllium
Meſarìaca
Meſentèrium
Metaca'rpium
Mucila"ginous

Mulièbria

Mulièbria
Naviculàre
Occipitàles
Odontòides
Olecrànium
Olfactòrii
Osteo"logy
Palpitàtion
Patièntiæ
Pericàrdium
Pericrànium
Periòsteum
Peristro"mata
Peritonæ'um
Perspiràtion
Pharyngo"tomy
Præparàntia
Pterigòide
Pyramidàlis
Pyrenòides
Quadrage"mini
Recepta"culum
Respiràtion
Reticulàris
Sapièntiæ
Semi-nervòsus
Semi-spinàtus
Subcutàneous
Subscapulàris
Supercì'lium
Supinatòres
Suprafpinàtus
Synastomàsis
Thyròì'deæ
Transpiràtion
Triangulàris
Vesiculàris
Zygoma"ticus

PHYSIC.

Acanta"bolus
Alexiphàrmic
Amputàtion
Anacathàrtic
Analogìsmus
Anaplero"tics
Antepilèptics
Aphrodi"sia
Apocathàrsis
Atte"nuating
Bùbonocèle
Cataphràctica
Climacte"rical
Comitiàlis
Complicàtion
Cucurbi"tula
Deletèrious
Dentiscàlpium
Depi"latory
Derivàtion
Desudàtion
Diaphorèsis
Diaphore"tics
Dilatàtion
Dilatòrium
Dislocàtion
Embrocàtion
Embryothlàstes
Eneorèma
Enervàtion
Enterocèle

Epicàrpium

Epicàrpium
Epiceràſtic
Epiplocète
Eructàtion
Eryſi"pelas
Exaltàtion
Exoneìroſis
Expiràtion
Extirpàtion
Extravàſated
Gynæcomàſtos
Hæmatocèle
Hæmatochy'ſis
Hæmorrhoìdes
Hemera"lopy
Here"ditary
Heterory'thmus
Hippocra"tica
Hydroce"phale
Hypercathàrſis
Hypocatha'rſis
Hypochòndriac
Hyſteràlgia
Hyſterocèle
Jàtraleìptes
I"dio"pathy
Imbecìllity
Inàppetency
Incantàtion
Incarna'tion
Incòntinency
Indica'tion
Inflamma'tion
Inſpira'tìon
Inſtitùtions
Intempèries
Invo"luntary
Irrita'tion
Itera'rium
Laryngo"tomy
Lectiſtèrnium
Lucophlègmacy
Matura'tion
Megaloſpla'nchnos
Meningo"phylax
Metaſy'ncriſis
Minora"tiva
Myopìaſis
Odontàgogos
Omphalocèle
Opera'tion
Oſcita'tion
Pallia'tion
Palpita'tiòn
Paracèntæſis
Paracma'ſticos
Paracyna'nche
Paraphì'moſis
Paraphrè'nitis
Parony"chia
Pedilùvium
Perfora'tion
Periny'ctides
Perio"dical
Periphì'moſis
Peripneùmony
Peripyèma
Periſy'ſtole
Perſpira'tion
Peſtilèntial
Pharmacèutica
Phyſio'gnomiſt
Phyſiògnomy

Physiògnomy
Physiogno"mics
Physio"logy
Pnèumatocèle
Procidèntia
Psychrolùsia
Pyreto"logy
Relaxàtion
Repercùtients
Respiràtion
Retina"culum
Revulsòria
Roboràntia
Salivàtion
Salivàntia
Satyrìasis
Segregàtion
Semeiò'tica
Semitèrtian
Sideràtion
Sopori'ferous
Spermatocèle
Stenothoràces
Sternutàtion
Stèrnutàtories
Subcutàneous
Succeda'neum
Succussa'tion
Suffoca'tion
Subpeda'nea
Supplanta'lia
Suppura'tion
Tempera'ntia
Titilla'tion
Typhoma'nia
Vesica'tion
Ulcera'tion

PHARMACY.

Ægyptìacum
Amonìacum
Antimònium
Apo"thecary
Auripigmèntum
Calamina'ris
Calcina'tion
Carpoba'lsamum
Cerefa'ction
Cohoba'tion
Colliqua'tion
Composi"tion
Crepita'tion
Dealba'tion
Decanta'tion
Deflagra'tion
Dephlegma'tion
Depura'tion
Despuma'tion
Detona'tion
Diaca'ssia
Diacòdium
Diascòrdium
Diagrì'dium
Diatra"gacanth
Dispensa'tion
Dispènsatory
Dissolùtion
Distilla'tion
Ebullì'tion
Elatèrium

Elèctuary

Ele`ctuary
Elixàtion
Exaltàtion
Exhalàtion
Fermentàtion
Fomentàtion
Fulmina`tion
Fumiga`tion
Ichthyoco`lla
Inhuma`tion
Insola`tion
La"boratory
Leviga`tion
Liquefa`ction
Macera`tion
Malaxa`tion
Ma`sticatory
Nicotia`na
Oleosa`ccharum
Opera`tion
Opoba`lsamum
Oxycro`ceum
Oxyrrho`dium
Pentapha`rmacon
Pharmaco"logy
Pharmacopæ`ia
Pha`rmacopæ`ius
Pharmaco"polist
Prepara`tion
Resurre`ction
Rhodosa`ccharum
Sublima`tion
Suppo"sitory
Transmuta`tion
Tritura`tion
Terebi`nthina

BOTANY.

Botano"logy
Corymbi"ferous
Circula`tion
Genera`tion
Gymnodispe`rmous
Impregna`tion
Laci"niated
Longitu`dinal
Monope"talous
Multisi"liquous
Perspira`tion
Pentapè`talous
Propaga`tion
Testi"culated
Tetrape"talous
Trifo`liated
Vasculi"ferous
Vegeta`tion
Umbelli"ferous
Vertici`llated
Umbi"licated

CHAP.

CHAP. V.

Words of Six, Seven and Eight Syllables.

ANATOMY.

Accelerato`res
Arterio"tomy
Articula`tion
Arytenöi`des
Arytenöide`us
Chylifica`tion
Cricothyröi`des
Cuniefo`rmia
Excoria`tion
Gasterocne`mium
Gasterocne`mii
Hyorhryöi`des
Indignato`rius
Inoscula`tion
Manducato`rii
Mesenteri`aca
Peristaphili`nus
Pteristaphyli`ni
Ramifica`tion
Sanguifica`tion
Semimémbrano`sus
Sesamöi`dea
Sphe`nopharynge`us
Sphe`nopalati`nus
Ste`rnohyöi`des
Ste`rnothyröi`des
Sty`lopharynge`us
Su`ccenturiàtæ
Vespertilio`num

PHYSIC.

Adiapne`ustia
Adultera`tion
Alexite`rial
Antaphrodi"`siac
Aphrodisi`acum
Attenua`tion
Dacryopöe`os
Deoppi"`latory
Elephanti`asis
Evacua`tion
Exacerba`tion
Exanima`tion
Excoria`tion
Exinani"`tion
Exulcera`tion
Idiosy"`ncrasy
Ingravida`tion
Inocula`tion
Itinera`rium
Mortifica`tion
Nòli-me-ta`ngere
Pandicula`tion
Pedicula`tion
Scarifica`tion

Scarifica`tion
Sophiſtica`tion
Superfœta`tion

PHARMACY.

Adultera`tion
Amalgama`tion
Caryocòſtinum
Chryſtaliza`tion
Clarifica`tion
Coagula`tion
Decrepita`tion
Deflagra`tion
Diacatho`!icon
Diacora`llion
Diacydònium
Edulcora`tion
Eleoſa`ccharum
Evapora`tion
Incorpora`tion
I`pecacua`nha
Mundifica`tion
Pha`rmacochy"mia
Precipita`tion
Pulveriza`tion
Purifica`tion
Rectifica`tion
Redintegra`tion
Refri"geratory
Regenera`tion
Reſuſcita`tion
Revèrberatory
Sophiſtica`tion
Stratifica`tion

BOTANY.

A`ſpenfòliate
Enangioſpèrmoùs
Gra"minifòliate
Papiliona`ceous
Ra"mifica`tion

Words of Seven Syllables.

ANATOMY.

Aba`rticula`tion
Cò`racobra`chià`lis
Dearticula`tion
Gèniohy`oidœ`us
My`lohy`oidœ`us
Ptèrigopha"ringèus

PHYSIC.

Exa`rticula`tion
Hy`ſteromatòcia
Sca`rificatòrium
Valetudina`rian

PHARMACY.

PHARMACY.

Alcoholiza'tion | Revi'vificàtion

Words of Eight Syllables.

ANATOMY.

Còracohy'oidèus | Sphènopterigopalatìnus
Crìcoarytenoìdèus | Thy'roarytænoìdes

THE RUDIMENTS OF ENGLISH GRAMMAR.

PART. II.

AFTER the Scholar has attain'd to the Art of the *true Pronunciation and Spelling of Words*; he is next to be instructed in the Art of *Writing, and Speaking every Word according to the present establish'd Custom of the English Tongue.* In order to this, we must distinguish Words into their respective Kinds or Classes, and then consider the Accidents of each, which is the essential Part of GRAMMAR, in every Language.

Words are rightly referr'd to four general Classes, *viz.* 1. Such as denote Things by *Nature*, which are called NOUNS or NAMES; as a *House*, a *Tree*, a *Man*, a *Horse*, &c. 2. Such as express ACTION or PASSION, as *I love*, *to be loved*, and these are called, VERBS of AFFIRMATION. 3. Such as denote the Way or Manner of doing or suffering; as *swiftly*, *slowly*, *rightly*, *wisely*, &c. which are called ADVERBS. 4. *Particles*, or such small Words as serve to connect others together, in forming any *Expression* or *Sentence*. Of which in Order.

I. *Of*

I. *Of* NOUNS.

A NOUN, or the Name of a Thing, is of two Sorts, *viz.* 1. Those which denote *the Subject, or Thing itself*, as a *Man*, a *Horse*, *John*, &c. and these are usually call'd *Substantives*. 2. Those which denote the *Properties or Qualities* of Things, as *good*, *tall*, *swift*, &c. but as these require to be join'd with the *Nouns*, as a *good Man*, a *swift Horse*, &c. so they are called *Noun-Adjectives*, or barely *Adjectives*.

SUBSTANTIVES are distinguished into *proper* and *common*. *Proper Names*, are such as denote the *Individual* of any Species; as *John*, *Sarah*, *Dobbin*, *Severn*, &c. *Common Names*, denote the *Kinds* or *Species*, as a *Man*, a *Horse*, a *River*, &c.

As *proper Names* denote Persons, so those which we make Use of to denote the *threefold Distinctions of Persons*, are in a peculiar Manner expressed, and call'd PRONOUNS; and these are different, according as the Persons we speak of are of the *singular* or *plural Number*, that is, as they are *one*, or *more than one*.

When we speak of *ourselves*, it is call'd the *first Person*; and if we are but one, the *Pronoun* is *I*; if more, *we*. If we speak immediately *to a Person*, we call that the *second Person*; and the Pronoun is *thou*, if singular, and *ye*, in the plural Number. *Lastly*, if we speak of a Person or Thing, it is called the *third Person*; and the Pronoun in the Singular, if it be a Male, is *he*; if a Female, *she*; if neither (or of no Gender) we say *it*. But in the *plural Number*, the Pronoun is *they*, whether of the Masculine, Feminine, or Neuter Gender.

In NOUNS or NAMES, we diſtinguiſh the *plural* from the *ſingular Number*, by adding (*s*) to the latter generally. As a *Horſe*, *Horſes*; *River*, *Rivers*; *Word*, *Words*, &c. But if the *Singular* ends in (*x*) (*ch*) (*ſh*); then (*es*) is added to form the *Plural*, as *Fox*, *Foxes*; *Church*, *Churches*, *Buſh*, *Buſhes*. Very often the Plural is form'd by (*en*) as *Ox*, *Oxen*; *Man*, *Men*; *Brother*, *Brethren*; *Chick*, *Chicken*. Thoſe Names which end the Singular in (*f*) or (*fe*) form the Plural by (*ves*) as *Calf*, *Calves*; *Loaf*, *Loaves*; *Leaf*, *Leaves*; *Knife*, *Knives*; *Wife*, *Wives*, &c.

But in forming the Plural, there is great Irregularity in our Tongue, for many Words can be reduced to no Rule at all, as will appear by the following Table.

Singular	*Plural.*	*Singular*	*Plural.*
Die	Dice	Foot	Feet
Mouſe	Mice	Tooth	Teeth
Louſe	Lice	Penny	Pence
Gooſe	Geeſe		

In many Words we have no Difference of Number, as in *Sheep*, *Deer*, *Fern*, *Hoſe*, *Swine*, &c. Sometimes we find no *ſingular Number* to Words; as *Aſhes*, *Bellows*, *Lungs*, *Tongs*, *Wages*, *Breeches*, *Sciſſars*, *Snuffers*, &c. And ſome have no *Plural*; as the Names of *Countries*, *Cities*, *Rivers*; alſo of *Virtues* and *Vices*; of *Metals*, *Herbs*, and *Corn*.

The Diſtinction of *Gender* in *Engliſh*, is generally by different Words, as in the following.

Maſculine	*Feminine.*	*Maſculine*	*Feminine.*
Boy	Girl	Man	Woman
Boar	Sow	King	Queen
Brother	Siſter	Lad	Laſs

Maſculine

Masculine	*Feminine.*	*Masculine*	*Feminine.*
Buck	Doe	Ram	Ewe
Bull	Cow	Master	Mistress
Bullock	Heifer	Wizard	Witch
Cock	Hen	Lord	Lady
Father	Mother	Nephew	Niece
Dog	Bitch	Stag	Hind

But some make the *Feminine*, by adding (*ess*) to the *Masculine*; as *Lion*, *Lioness*; *Actor*, *Actress*; *Duke*, *Dutchess*; *Heir*, *Heiress*; *Poet*, *Poetess*, &c. And a few by adding (*ix*) as *Administratrix*, *Executrix*, *Directrix*, &c.

NOUNS are applied in six different Respects, commonly called the *Cases of Nouns*, viz. The *Nominative*, the *Genitive*, the *Dative*, the *Accusative*, the *Vocative*, and the *Ablative*.

The *Nominative Case*, is that wherein we barely *name the Thing*, and is known by the Particle *the*, or *a*; as *the Man*, *a House*, &c.

The *Genitive Case*, is that which denotes *Property* or *Possession*, and is known by the Particle (*of*); as the *Wisdom of Solomon*; the *Harmony of Sounds*, &c.

The *Dative Case*, denotes the *giving or doing of something to a Person or Thing*; and is known by the Particle (*to*) as to swear Allegiance *to the King*, Glory *to God* in the highest, *&c.*

The *Accusative Case*, is that which immediately follows the Verb, and is the Subject of its Action or Affirmation; as I read *the Book*, I make *a Pen*, I write *a Sentence*, &c.

The *Vocative Case*, is that which calls upon a Person or Thing, and is known by the Exclamation (*O!*) as, to you, *O Men*, I call; how manifold are thy Works, *O Lord!* &c.

The *Ablative Case*, is known by the Prepositions *in*, *with*, *through*, *for*, *from*, *by*, *than*, &c. All

which Cases in both Numbers, are here expressed as below,

	Singular.	*Plural.*
Nom.	A Man	Men
Gen.	Of a Man	Of the Men
Dat.	To a Man	To the Men
Accus.	The Man	The Men
Voc.	O Man	O Men
Abl.	From the Man	From the Men.

But the *Genitive Case* is most commonly (and indeed most elegantly) expressed by (*s*) with an Apostrophy (') added to the Noun; thus we say, *Man's Nature*, instead of the *Nature of Man*, *Peter's* Book, for the *Book of Peter*.

The PRONOUNS in all the Cases after the Nominative, take a different Form, according to the following Diagram.

	Singular.			*Plural.*
	1.	2.	3.	
Nom.	I,	thou,	he, she,	We, ye, they
Gen.	Of me,	thee,	him, her,	Of us, you, them
Dat.	To me,	thee,	him, her,	To us, you, them
Accus.	me,	thee,	him, her,	us, you, them
Voc.	O me,	thou,		O, ye
Abl.	From me,	thee,	him, her,	From us, you, them.

The *adjective Pronouns* denoting our Property or Possession, are in each Person in the *Nominative Case*, before the Noun, *my*, *thy*, *his*, in the Singular; and in the Plural, *our*, *your*, *their*; as *my Book*, *thy Book*, &c. But after the Noun, we change *my* and *thy*, into *mine* and *thine*; and add (*s*) to the above Plurals; as that Book of *mine*, that Tongue of *thine*; this Age *of ours*, the House *of yours*, &c.

The

The *Interrogatives who*, for a Person, and *what* for a Thing, make *whom* after the *Verb*, and in every Case but the Nominative, and the Genitive Plural *whose*. The Indicative Pronouns *this*, *that*, in the Singular, make *these* and *those*, in the Plural. The first points to any Thing near or present; the other to Things remote or absent.

In *Adjectives*, or Names of Quality, there are *comparative Degrees* of their Signification; and these we distinguish into three, *viz.* 1. The *simple* or *positive Degree*, as *hard*, *soft*, *white*, *swift*, &c. where the Quality is only barely mention'd. 2. The *comparative Degree*, where we speak of it *comparatively*, and this we form by adding (*er*) to the Positive; as *harder*, *softer*, *whiter*, *swifter*, &c. 3. The *superlative Degree*, where we express the highest Degree of Quality possible, and this is done by the Termination (*est*); as *hardest*, *softest*, *whitest*, *swiftest*; but in Comparison of *Adjectives* there is great Irregularity, and the different Degrees are expressed by so many different Words; as *good*, *better*, *best*; *bad*, *worse*, *worst*; and very often we compare by the Words *more*, *most*; as *bright*, *more bright*, *most bright*. We also increase or diminish, the two first Degrees by the Words *more*, *much*, *very*, *little*, &c. As *known*, *much known*, *little known*; *larger*, *much larger*, *little larger*, *very large*, *very much larger*, &c.

II. *Of* VERBS.

VERBS are distinguish'd into *active*, and *passive*; the first denoting *Action*, as *I love*; the other *Passion* or *Suffering the Action*; as *I am loved*. In both Kinds, we consider the following *Accidents*, viz. *Person*, *Number*, *Mood* and *Tense*.

By the *Person of a Verb*, we mean no more than those particular Terminations, by which the Person acting or suffering in each Number is denoted; as *I love*, *thou loveſt*, *he loveth*, *or loves*, &c. As to *Number*, that follows of Courſe in Verbs; for the Agent muſt be *one* or *more*; but the Plural, in our Language, is wholly expreſſed by the *perſonal Pronouns we*, *ye*, *they*.

The MOODS or MODES of ſpeaking are, in our Tongue, no more than Four, *viz.* 1. The *Indicative Mood*, which barely indicates the Action without Regard to the *Manner how*; as *I love*, *thou readeſt*, *he heareth*, *they walk*, &c. 2. The *Subjunctive Mood*, is that in which the Verb is ſubjoin'd to, or depends on ſome other Verb in the Sentence; as, *you will repent*, *if you perſiſt*. 3. The *imperative Mood* commands, exhorts, intreats, *&c.* As *learn thou*, *let them read*. 4. The *infinitive Mood* is that wherein the Action of the Verb is expreſſed in an *indefinite Manner*; and is always preceded by the Particle (*to*) as, *to write*, *to love*, *to learn*, &c. To theſe ſome add the *Potential Mood*, known by the Words *may*, *might*, *can*, *could*, &c. As, *I can read*, *I may hear*. Alſo the *Optative Mood*, by which we *wiſh*, *deſire*, *aſk*, *exclaim*, &c. As O, that I *might learn!* &c. But it is evident, that all the Moods are expreſſed by *little*, *ſubſervient*, *or auxiliary Words or Verbs*, and by any different Terminations of the principal Verb itſelf, as is done in other Languages.

By the TENSES of Verbs, are meant the Times in which their Actions are perform'd; of theſe there are properly but *three*, viz. The *Preſent*, as *I love*, *or do love*; the *Paſt*, as *I did or have loved*; and the *Future*, as *I ſhall* or *will love*. But the paſt or preter Tenſe is uſually ſubdivided into three, *viz.* The *Preter-imperfect*, which denotes the Time paſt but not finiſh'd, as *I did write*; the *Preter-*

perfect,

perfect, which denotes the Time perfectly past; as, *I have written*, and the *Preter-pluperfect*, which denotes the Time past, before the Time of some other past Action; as *I had heard it before you related the Fact*.

From whence it appears also, that the *Tenses* are not form'd in our Tongue by different Terminations of the Verb, as in others; but by Means of the *auxiliary Verbs*, *do*, *did*; *have*, *had*, *shall* and *will*. All which will be made very manifest, by expanding or conjugating the Verb through all its *Moods* and *Tenses* in the following Manner.

The INDICATIVE MOOD.

PRESENT.

	Active Voice.	*Passive Voice*
Sing.	I love, or do love	I am loved
	Thou loveſt, or do'ſt love	Thou art loved
	He loveth, or doth love	He is loved
Plur.	We love, or do love	We are loved
	Ye love, or do love	Ye are loved
	They love, or do love	They are loved

The IMPERFECT.

Sing.	I loved, or did love	I was loved
	Thou loved'ſt, or did'ſt love	Thou waſt loved
	He loved, or did love	He was loved
Plur.	We loved, or did love	We were loved
	Ye loved, or did love	Ye were loved
	They loved, or did love	They were loved

The PRETERPERFECT.

Sing.	I have loved Thou haſt loved He hath loved	I have been loved Thou haſt been loved He hath been loved
Plur.	We have loved Ye have loved They have loved	We have been loved Ye have been loved They have been loved

The PLUPERFECT.

Sing.	I had loved Thou hadſt loved He had loved	I had been loved Thou hadſt been loved He had been loved
Plur.	We had loved Ye had loved They had loved	We had been loved Ye had been loved They had been loved

The FUTURE.

Sing.	I ſhall, or will love Thou ſhalt or wilt love He ſhall or will love	I ſhall or will be loved Thou ſhalt or wilt be loved He ſhall or will be loved
Plur.	We ſhall or will love Ye ſhall or will love They ſhall or will love	We ſhall or will be loved Ye ſhall or will be loved They ſhall or will be loved

The SUBJUNCTIVE MOOD

The PRESENT

	Active Voice.	*Paſſive Voice.*
Sing.	I may or can love Thou may'ſt or can'ſt love He may or can love	I may or can be loved Thou may'ſt or can'ſt be loved He may or can be loved

Plur.

Plur.	We may or can love Ye may or can love They may or can love	We may or can be loved Ye may or can be loved They may or can be loved

The IMPERFECT.

Sing.	I might or could love Thou might'ſt or could'ſt love He might or could love	I might or could be loved Thou might'ſt or could'ſt be loved He might or could be loved
Plur.	We might or could love Ye might or could love They might or could love	We might or could be loved Ye might or could be loved They might or could be loved

The PRETERPERFECT.

Sing.	I might have loved Thou might'ſt have loved He might have loved	I might have been loved Thou might'ſt have been loved He might have been loved
Plur.	We might have loved Ye might have loved They might have loved	We might have been loved Ye might have been loved They might have been loved

The FUTURE.

Sing.	When I ſhall love Thou ſhalt love He ſhall love	When I ſhall be loved Thou ſhalt be loved He ſhall be loved
Plur.	We ſhall love Ye ſhall love They ſhall love	We ſhall be loved Ye ſhall be loved They ſhall be loved

The IMPERATIVE MOOD.

The PRESENT.

Sing.	Let me love Love thou, or do thou love Let him love	Let me be loved Be thou loved Let him be loved
Plur.	Let us love Love ye, or do you love Let them love	Let us be loved Be ye loved Let them be loved

The

The INFINITIVE MOOD.

Present Tense——To love
Perfect——To have, or had loved
Future——To be about to love.

PARTICIPLES.

Active——loving
Passive——loved.

And these are all the Varieties of Circumstances in Regard of *Person*, *Mood*, or *Tense*, in which a Verb can be used; and what is here called a Participle, is that State of a Verb, in which it partakes of the *Nature of a Noun Adjective* also; for it is plain, that the Words *loving*, and *loved*, are declined and compared all one as any other *Noun Adjective*; for we say *a loving* Husband, *of a loving*, *to a loving*, *&c.* also *loving*, *more loving*, *most loving*.

And here it is of the last Importance to observe, that the Participle of the Passive Voice, *loved*, is principally used for expressing all the Variety of Mood and Tense in the Passive Voice of a Verb, and in a great Part of the Active; and therefore, if all our Verbs were regular, and form'd their *Positive Participle* by (*ed*) as above, there would be very little Difficulty or Trouble to the Learner, in acquiring a very good Idea of *English* Grammar in a short Time.

But this is far from being the Case, no Language perhaps being so irregular in forming the *Passive Participle* as our own; nor is this all that perplexes the Learner or Foreigner; for they find, that the *Preter Tenses* do not always follow the general Rule, in

in taking the *Passive Participle*, as in the Verb above, *I have loved*, *I had loved*; but that the *Theme* or *Verb* puts on a different Form for this Purpose; and that too, without any Regularity at all. Thus instead of

	PRESENT.	PERFECT.	PASSIVE.
Saying,	I write,	I have writed,	I am writed;
We say,	I write,	I wrote,	I am written.

And sometimes we make use of a different Form for the *Preterit Tense*, and sometimes take the *Passive Participle* of the same Verb, which still creates Ambiguity, and increases the Difficulty; thus we say, *I wrote*, or *did write*; *I have wrote*, or *I have written*. And there is no Way to help the Learner in this Case, but by setting before him a View of the irregular Verbs in Alphabetical Order, in two Tables; the first of which has the *Preter Tense* and *Participle Passive* both the same; and in the Second, they have each a different Form.

TABLE I.

Present.	*Preter Tense Particip. Pas.*	*Present.*	*Preter Tense Particip. Pas.*
awake	awoke	fraight	fraught
abide	abode	geld	gelt
be	been	guild	gilt
bend	bent	gird	girt
bereave	bereft	grind	ground
beseech	besought	hang	hung
bind	bound	have	had
bleed	bled	hear	heard
breed	bred	keep	kept
bring	brought	lay	laid
buy	bought	lead	led

catch

Present.	*Preter Tense Particip. Pas.*	*Present.*	*Preter Tense Particip. Pas.*
catch	caught	leave	left
creep	crept	leap	lept
deal	dealt	lend	lent
dig	dug	lose	lost
dream	dreamt	make	made
dwell	dwelt	mean	meant
feed	fed	meet	met
feel	felt	rend	rent
fight	fought	say	said
find	found	seek	sought
flee	fled	sell	sold
fling	flung	send	sent
shine	shone	sting	stung
sit	sat	sweep	swept
sleep	slept	teach	taught
smell	smelt	tell	told
spell	spelt	think	thought
spill	spilt	weep	wept
spend	spent	wind	wound
spin	spun	work	wrought
stand	stood	wring	wrung
stick	stuck		

Sometimes we meet with a few of these Words, declined with a regular *Preter Tense* and *Participle*; as *beseeched*, *digged*, *gelded*, *gilded*, *girded*, *worked*, &c. but these are rarely or never used by the modern, and more elegant Authors.

TABLE II.

Present Tense.	*Preter Tense.*	*Participle Pas.*
bear	bore, or bare	born
begin	began	begun
bid	bid, or bad	bidden
beat	bent	beaten
bite	bit	bitten
blow	blew	blown
break	broke	broken
chide	chid	chid, or chidden
chuſe	choſe	choſen
cleave	cleft, or clove	cleft, or cloven
come	came	come
crow	crew	crow'd
dare	durſt	dar'd
die	died	dead
do	did	done
draw	drew	drawn
drink	drank	drunken
drive	drove	driven
eat	eat	eaten
fall	fell	fallen
fly	flew, or fled	flown, or fled
forſake	forſook	forſaken
freeze	froze	frozen
get	got	gotten
give	gave	given
grow	grew	grown
help	helpt	holpen, or helpt
hew	hewed	hewn
hide	hid	hidden
hold	held	holden
know	knew	known
lie	lay	lain

Present Tense.	*Preter Tense.*	*Participle Pass.*
mow	mowed	mown
ride	rid	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
seethe	sod	sodden
shake	shook	shaken
shear	shore	shorn
shew, or show	shewn, or showen	showen
shoot	shot	shot, or shotten
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
slay	slew	slain
slide	slid	slidden
sling	slung	slung
smite	smote	smitten
snow	snowed	snown
sow	sow'd	sown
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen and stole
stink	stank	stunk
strike	struck	struck, or stricken
spit	spat	spitten
strive	strove	striven
swear	swore	sworn
swell	swell'd	swoln, or swell'd
swing	swang	swung
swim	swam	swum
take	took	taken
tear	tore	torn
thrive	throve	thriven

throw

Present Tense.	*Preter Tense.*	*Participle Pass.*
throw	threw	thrown
tread	trod	trodden, or trod
win	won and wan	won
wear	wore	worn
weave	wove	woven
write	writ or wrote,	written, writ & wrote

III. *Of* ADVERBS.

ADVERBS are that Sort of Words which in a Sentence are joined to the *Verb* or *Noun*, to shew the *Manner*, *Time*, *Place*, or other Circumstance of its Signification. They are therefore distinguished into several Kinds, as follows: 1. Those which express the *Manner* or *Quality*, and are made of Adjectives, by adding (*ly*) as *wisely*, *happily*, *warily*, *swiftly*, *lowly*, &c. 2. Adverbs of *Time*; as, *now*, *presently*, *lately*, *yesterday*, *daily*, *seldom*, *ever*, *never*, *anon*, &c. 3. Adverbs of *Place*; as, *here*, *there*, *within*, *without*, *upwards*, *downwards*, *thither*, *hither*, *thence*, *hence*, *above*, *below*, *this way*, *that way*, &c. 4. Adverbs of *Number* or *Order*; as, *once*, *twice*, *thrice*; *first*, *secondly*, *thirdly*, *finally*, *lastly*, &c.

But this Article of Adverbs is, I think, too inconsiderable, to make a *distinct Part of Speech*; they might very well be classed under the Head of *Adjective Nouns*, as a Species thereof; which is plainly indicated both by their *Significations* and admitting *Degrees of Comparison*; as *happily*, *more happily*, *most happily*; especially all that Part which is derived from Adjectives; and the rest should be referred to the following Head.

IV. *Of*

IV. *Of* PARTICLES.

THE Words which come under this Denomination, are those small invariable Words which Grammarians usually call CONJUNCTIONS, PREPOSITIONS, and INTERJECTIONS. The first Sort, are all those which serve to conjoin or connect the several Words or Parts of a Sentence together, and thereby shew their Dependance on one another. They reckon several Sorts of these; as, 1. COPULATIVES; *and*, *with*, *for*, *by*, &c. 2. DISJUNCTIVES; as, *or*, *either*, *nor*, *neither*, &c. 3. CONCESSIVES; as, *yet*, *albeit*, *though*, *although*, &c. 4. ILLATIVES; as, *since*, *seeing*, *therefore*, *wherefore*, &c. 5. CONDITIONALS; as *if*, *provided*, *if indeed*, &c. 6. EXPLETIVES; as *now*, *for*, *truly*, *indeed*, *forsooth*, &c. And after this Manner, they enumerate divers other Species.

PREPOSITIONS are those small Words, or Particles which are prefixed to *Nouns*, to indicate the Case, or particular State or Relation in which they are used and related to each other; these Prepositions are, *a*, *the*, *of*, *to*, *in*, *with*, *by*, *from*, *than*, *above*, *about*, *after*, *against*, *among*, *at*, *between*, *beyond*, *for*, *on*, *upon*, *till*, *until*, *toward*, *within*, *without*, &c.

INTERJECTIONS make the Expressions of our Joy, Sorrow, Grief, &c. by Way of Exclamation; as, *O brave! ah! alas! O strange! away, phy; ha, aha; hark, hush! avant, woe be to you, God grant, God forbid!* &c. These are but very few in Number, and make the smallest Part of our Language.

From

From what has been ſaid, it will eaſily appear, that theſe ſmall Words or Particles are of the utmoſt Conſequence in Speech, in as much as all the *Beauty*, *Elegance*, and *Decoration* of Diſcourſe depend upon them; for though it be eaſy barely to indicate the Action, or Thing; yet to deſcribe it in all its Circumſtances, and to repreſent it with all the Embelliſhments of Diction, requires no ſmall Art and Dexterity in the Uſe of Particles.

THE

THE RULES OF *SYNTAXIS*; OR, The due CONSTRUCTION of WORDS in SENTENCES.

SYNTAX is the proper Construction, or due Disposition of Words in *Sentences*; a *Sentence* consists at least of two Words, by which some Sentiment is expressed, or some Action declared; as *Jesus wept*; but it mostly consists of three or more; as, *God hateth Liars*; *God is angry with the wicked every Day.* In a Sentence, there is always a *Noun* which is the *Subject*, and a *Verb* which affirms something concerning it; as *a Lie is abominable.*

SYNTAXIS consists of two Parts; 1. CONCORD, or the Agreement between the *Noun and the Verb*, in Respect of Person and Number; and 2. GOVERNMENT, which is, when one Word requires another to be put into some special Case; as when we say, *the Voice of a Man*, the Word *Voice* governs the Word *Man* in the *Genitive Case*; *I write a Book*, the Word or Verb *write* governs an

an *accusative Case* of the Word *Book*. The Rules directing us in this Affair are the following.

I. The indefinite Particle *a* is placed before a Word beginning with a Consonant, and in the singular Number only, as a *Man*, a *Horse*; but if the Word begin with a Vowel, we use the Particle *an*; as *an Artist*, *an Owl*, &c. but the Preposition *the*, is used before Nouns in both Numbers, as *the Man*, *the Men*, &c.

II. The Verb must agree with the Noun *in Number and Person*; as *I read*, *thou readest*, *we read*; not *I reads*, *thou read*, *we reads*; which is false Concord, or bad *English*.

III. The Custom of the *English* has prevailed of late, to use the plural Pronoun of the second Person, for the second Person singular, *viz. you* for *thou*; and in this Case, the Verb must be Plural too; as *you are merry* for *thou art merry*.

IV. If two Nouns or Pronouns precede the Verb, with a Conjunction between them, though they are each of the singular Number, they will have a plural Verb; as, *he and I are two*, not *am* or *is* two. The King and Queen *reign*; not *reigns*, or *reigneth*.

V. Those Nouns which are call'd *collective*, or which signify many Particulars under the singular Form; as *People*, *Flock*, *Committee*, &c. may have either a singular or plural Verb; as, who minds what the *Vulgar says*, or what the *Vulgar say*. The Committee *has* or *have* examined the Prisoner.

VI. The Particles *if*, *that*, *though*, *when*, &c. have the Verb Plural of the Subjunctive Mood to a singular Noun; as, if the, *Case require* it; he will dare,

dare, though *he die* for it. But this is not always obſerv'd by good Writers.

VII. When a Queſtion is aſked, the Noun is put after the Verb; as, *is Peter* living? Are *you* in earneſt?

VIII. So likewiſe, in exhorting, commanding, exclaiming, *&c.* as, *read thou*; *hear*, O ye *Heavens*, and *give Ear*, O Earth!

IX. Any Sentence, or Matter, being the Subject of the Verb, requires the Verb to be put in the ſingular Number; as, early riſing *is* healthy, to be learned *is* honourable.

X. When two Nouns of different Numbers are connected in a Sentence by a Verb, the Verb generally agrees in Number with the *neareſt*. *Nothing is* wanting there, but *Charms*. *Riches are* often a *Snare* to Men.

XI. If two Verbs pertain to a Noun, the Noun is placed between them; as, *could you have* thought it?

XII. Adjectives, in our Tongue, are placed before their Subſtantives; as, I like *your Houſe*; a *good Name* is the moſt *noble Poſſeſſion*.

XIII. Unleſs when two are conjoin'd, and expreſſed emphatically; as a *Man* both *wiſe and valiant*; a Woman *virtuous as fair*.

XIV. Adverbs are placed *before Adjectives*; as he was *very lucky*; but after the Verbs; as he *acted diſcreetly*; Celia *danced finely*.

XV. *Rhetoric* and *Poetry* very often make Uſe of what is called *Figurative Conſtruction*, that is, the *placing of Words contrary to their natural Order*; as,

as, *in the Beginning was the Word*; for the *Word was in the Beginning*. *Hear, O ye Heavens*, for *O ye Heavens, hear!* And in Poetry,

The Wrath of Peleus' *Son, the direful Spring*
Of Woes unnumber'd, heav'nly Goddess sing!

Of which the *natural Order* is this;

Sing, heavenly Goddess, the Wrath of *Achilles* (the Son of *Peleus*) which proved the direful Spring of unnumber'd Woes.

These are the Principal Articles relating to *English Syntaxis*; which is much more simple and easy than what is to be found in most other Languages; but in vulgar Speech, we are very apt to trangress these Rules; and it is thought, but too much, the *Business of the Learned* only to observe them, that is, to write and speak correctly. But this scandalous Mistake, *the ingenious British Youth* should avoid with the utmost Detestation.

THE RULES OF ORTHOGRAPHY, FOR

Writing in a correct and elegant STYLE.

THE foregoing RULES of SYNTAXIS, make a principal Part of *English Orthography*, or *the Art of Writing correctly*; but as meer Grammar is not ſufficient for the *Orator* and *polite Writer*, it will be neceſſary to lay down a few more Rules, which Cuſtom (the ſovereign Law of Language) has eſtabliſh'd for *Speaking* and *Writing* the *Engliſh Language* at preſent.

RULE I. There ought to be no more Letters wrote in a Word, than are ſome Way neceſſary to qualify the Sound, according to the preſent Uſage. And therefore, when (*k*) follows (*c*) at the End of the Word, it ought to be rejected, as redundant; thus *Muſick*, *Logick*, &c. ſhould be wrote *Muſic*, *Logic*, &c.

RULE II. The auxiliary Verb, *do*, *did*, ſhould not be uſed before Verbs in general, but only where the Senſe is required to be expreſſed very explicitly

and emphatically; as, *I write*, *I wrote*; not, *I do write*, *I did write*; unless when we answer a *Charge*, *Command*, *Question*, &c. as, *you ought to write*, *you should have wrote*, &c. and then the Emphasis requires it. For when we say, *I do write*, it is a Sort of doubly affirming the Thing.

RULE III. The *Participle Passive* should in Writing be retain'd, in its proper Form, as, *loved*, *placed*, *stuffed*, &c. Though Custom has greatly prevail'd against this Rule, and has contracted these Words into one Syllable, by rejecting the (*e*) and taking an Apostrophe (') in Place of it, thus; *lov'd*, *plac'd*, *stuff'd*, &c. in Speaking we go farther, and change the (*d*) into (*t*) after *c*, *ch*, *sh*, *f*, *k*, *p*, *f*, *th*, *x*; as, *plac't*, *snatch't*, *wish't*, *stuff't*, *clapt*, *mix't*, &c. and sometimes after *l*, *m*, *n*, *r*; as, *dwel't* for *dwell'd*, &c.

RULE IV. If a proper Diphthong, or long Vowel precede, the Apostrophe (') is omitted; as from *keep*, *kept*; *sleep*, *slept*; *leap*, *lept*; *leave*, *left*, &c. all which *Contractions* and *Coalitions* of *Syllables*, tho' they tend to a quicker Pronunciation, yet they clog the Language with Consonants, in which it is thought to abound too much already.

RULE V. In Verbs that end in (*y*) either take (*d*) with an Apostrophe, as *signify*, *signify'd*; *marry*, *marry'd*, &c. or turn the (*y*) into (*i*), and take the regular Form of the Participle thus, *signified*, *married*, &c. and this in Writing, is much the more elegant Way.

RULE VI. The same Disposition to Quickness of Expression has introduced the following Contractions, as, *'tis*, *'twas*, *'twill*, &c. for *it is*, *it was*, *it will*, &c. yea farther, we say, *it's*, for *of it*, or *it is*; *I'll*, for *I will*; *I won't*, for *I will not*;

shan't, for *shall not*, &c. but these Abbreviations so far deface our Tongue, that Strangers who learn the Grammar, can scarcely by that Means only read or understand a Sentence in it afterwards. These Contractions therefore, in Writing, should be avoided as much as possible. And it is Pity to see them used (even to Affectation) by some of our celebrated Writers.

RULE VII. The true and natural Analogy of Language should be studiously observed in Writing; not writing *sedat*, *animat*, &c. for *sedate*, *animate*; or *loveing*, *animateing*, &c. for *loving*, *animating*. Though the Examples as of learned Men are not wanting to countenance these, and such like Deformities of Speech.

RULE VIII. Again, Custom (for the Reason aforesaid) has introduced a Contraction of the Terminations (*est*) and (*eth*) in the second and third Persons singular of Verbs; for instead of *lovest*, *loveth*, we say, *thou lov'st*, *he loves*. But though this be allowed in Speaking, it is still more genuine and elegant to write the proper Form of the Verbs, thou *lovest*, he *loveth*; thou *readest*, he *readeth*, &c.

RULE IX. Though we have many *Idioms*, or customary Ways of Expression, which are peculiar to particular Counties, and allowable in common Speech; yet these must be studiously avoided in *Writing* and *Oratory*; because, in all such Cases, the Diction should not be debased with *Vulgarisms* of any Kind. Thus instead of saying, thou *Oaf*, *tine* the Candle; *thesesom peasen*, black as the *Habbern*, &c. we write, thou *Fool*, *snuff* the Candle; *these Pease*, black as the *Chimney*, &c.

RULE X. In many Cases, Custom has established an *eliptic Diction*, or Way of Speaking, in which

which ſome Word is omitted, which muſt be underſtood in good Conſtruction; as, I *dare ſay*, for, I dare *to* ſay; *St. Paul's was not built in a Day*; where the Word *Church* is underſtood. So, *paſt one*, is uſed for *paſt one o' Clock*; and *Six per Cent*, for *ſix Pounds per Cent*. But here we ought not to venture farther than we can be juſtified by Cuſtom and Reaſon; for it is juſt as elegant to ſay, *ſhe ſcolds me*, as it is to ſay, the *Dog barks me*, where the Particle *at* is very abſurdly left out.

RULE XI. On the other Hand, we ought to avoid as much as poſſible, both in *Writing*, and *Oratory*, the Uſe of all *obſolete and technical Words or Terms*; for they are generally unintelligible, and always unpleaſant to a common Eye or Ear; they make our Diſcourſes inſignificant and irkſome; and inſtead of procuring us the Reputation of *Scholars* and *Orators*, they too juſtly render us ſuſpected of *Pedantry* and *Affectation*. But to this Rule, however, we muſt except Diſcourſes on the *Mathematical and Philoſophical Arts and Sciences*; for to treat of them without the *Terms of Art*, would be to ſtrip them naked, and expoſe them to the Contempt of the Vulgar. Though even here, we muſt be as ſparing of them as the Nature of the Thing will admit of.

RULE XII. Again, that our Style may be truly elegant and oratorial, we ought always to be very careful to adapt the Expreſſion to the Nature of the Thing expreſſed, or to make ſuch a Choice of Words as may bear a Reſemblance, as much as poſſible, both in Sound and State, to the Nature of the Subject we diſcourſe of. Thus, if we deſcribe the *Night*, our Words muſt be *ſoft and ſilent*, and as *expreſſive* of *Gloom* and *Horror* as poſſible; if we would ſet forth the *Beauties and Bleſſings* of the *Spring*, our Style

muſt then be *eaſy*, *gay*, and *elevated*, *enlivened* with all the *Sweetneſs*, and *embelliſh'd* with the moſt agreeable *Flowers of Rhetoric*. If we deſcribe a *Storm*, the *boiſterous Sea*, the *Onſet of Armies*, &c. Our Words muſt be *rough*, *hollow*, *harſh*, *ſonorous*, and as it were expreſſing the *Clangor* of the Subject. *Laſtly*, if we treat of exalted Subjects, as *Heaven*, the *Deity*, *&c.* Our Diſcourſe muſt be ſuch as will expreſs moſt naturally the *great*, *grave*, *ſolemn* and *ſublime* Ideas we are to communicate. Having, in all Caſes, a Regard to the *Nature*, *State*, and *Dignity* of the Subject, we ſhall be the better able to write with *Eaſe and Perſpicuity* upon it.

The RULES *and* METHOD *of* READING *and* SPEAKING WELL, *and with a* JUST ELOCUTION.

THE Method, or Art of *Reading* or *Speaking well*, or with a *juſt* and *natural Expreſſion*, or *Elocution*, depends on a due Underſtanding the following Things.

I. The true Nature and Rules of *accenting Words*; ſince nothing is more harſh and diſagreeable to the Ear, than to hear a Perſon ſpeak or read with *wrong Accents*. But as this is a Matter of univerſal and great Importance, and not to be obtained but by Practice; I have taken care to accent all the Words in the foregoing Alphabets, both with *ſingle and double Accents*, for their due Utterance and Expreſſion; and by carefully reading, obſerving, and remembering theſe, the Scholar will be enabled to attain a good Perfection in this Reſpect. But I muſt here add, that ſince the ſame Word is very

often both a *Noun* and a *Verb*, so it requires a *different Accent*, or Stress of the Voice; that is, when it is a Noun, or Name, the Accent is on the first Syllable; but on the last, when it is a Verb, or signifies Action; as is evident in the following Examples.

NOUNS.	VERBS.
A`bsent,	To Abse`nt,
Ac`cent,	To Accènt,
Cèment,	To Cemènt,
Cònvert,	To Convèrt,
Fèrment,	To Fermènt,
In`cense,	To Ince`nse,
Ob`ject,	To Objèct,
Pre"sent,	To Presènt,
Re"cord,	To Recòrd,
Sùbject,	To Subjèct,
Tòrment,	To Tormènt,
`Unite,	To Unìte.

II. We are to observe, that in order to a just Expression of Words, some require only a single Accent, which denotes the Syllable which is to be *pronounced long*, and that only; as in *A`bsent*, *Ce`ment*, *Tor`ment*, &c. But the double Accent is used to denote, that a certain Letter in many Syllables, though wrote but *once*, is sounded as if it were *double*, or *wrote twice*; thus the Letter (*n*) in *Animal*, is sounded double, as if it were wrote *An-nimal*; and in all these Cases, such Letters are mark'd with a double Accent, as *An"imal*, *Acce"lerate*, *Pre"sent*, &c. As you observe in many of the Words of the foregoing ALPHABETS. And, unless the Scholar be very careful in this Particular, his Expression or Delivery will be vicious and very disagreeable.

III. As in *Prose*, so more especially the Business of Accenting is concern'd in *Poetry*; for it is in this,

that their ſpecific Difference does chiefly conſiſt in the *Engliſh* Tongue. For an *Engliſh* Verſe, in general, is only a Line of ten Feet, each Foot conſiſting of a ſhort and a long Syllable alternately throughout (which Feet were by the *Latins* call'd *Jambics.*) As in the following Verſes.

'Tis hàrd to ſay, if greàter Wànt of Ski'll
Appèar in Wri'ting òr in jùdging i'll.

Indeed, this Diſtinction of ſhort and long Syllables, is in Poetry uſually call'd *Quantity*, but I cannot find that it is in *Engliſh* any different Idea from what we call *Accent* in Proſe; and therefore, I have choſe to conſider it under that Appellation.

IV. For what is, or ſhould be call'd *Quantity* in *Engliſh*, both Proſe and Verſe, I take to be a greater or leſs Continuation of the Voice in pronouncing the ſame Word or Syllable; ſometimes the Expreſſion is *quick* and *ſhort*, ſometimes *long* and *ſlow*, according as the Nature of the Thing, or the Rhyme of the Verſe requires. I ſhall only here obſerve, that there is a Sort of *Rhymes*, or *Harmony of Notes* and *Sounds* in *Proſe* as well as *Verſe*, which depends on the Quantity of Expreſſion as to *long* and *ſhort*, *loud* and *low*, *grave* and *acute*, nearly the ſame as in *Muſic* it ſelf, which is nothing but a *juſt Modulation of Sounds*, abſtracted from verbal Expreſſion. And it cannot be denied, but that a *Notion of the Grounds of Harmony* and a *muſical Ear*, are in a great Meaſure neceſſary to enable a Perſon to read and ſpeak with a proper Elocution and Melody of Voice.

V. There is yet another very important Article to be well obſerved in the *Art of Reading and Speaking* well; and that is, what we commonly call EMPHASIS. And this is a *particular Force or Streſs of Voice, conſiderably elevated, upon that Word in a Sentence, by which the Senſe of the whole is determined.*

For

For a Sentence may be capable of different Significations, according as the EMPHASIS is placed on the different Words which compose it. Thus, for Example, suppose the Question were ask'd—*Are you determin'd to walk this Day to London?* Here may be a Variety of Answers accordingly as the EMPHASIS is placed on different Words; for (1.) If the EMPHASIS be placed on the Word *You*, the Answer may be, Yes, I go myself; or, No, I shall send my Son. (2.) If it be on the Word *determined*; the Answer is, Yes, I am; or, No, I am not determined yet. (3.) If it be laid on the Word *Walk*, the Answer may be, No, I shall *ride*. (4.) If on the Word, *to Day*; the Answer may be, Yes; or No, I shall go *To-morrow*. (5.) If the EMPHASIS be placed on the Word *London*; the Answer may be, No, I shall go *to Richmond* only.

VI. From what has been said, we may observe how necessary it is to take the greatest Care to avoid that vicious Pronunciation which we call a MONOTONY, or that even, equable Tone or Tenour of the Voice, which neither rises nor falls; and of Course, in which there can be no such Thing as *Accent*, *Quantity*, or *Emphasis*; and consequently, no Harmony or Melody of Utterance, nor scarcely any Sense to be made of what a Person of such an unhappy Deliverance shall read or speak. Without *Accent* and *Emphasis*, the Diction is insipid, lifeless, and unaffecting; and to a judicious Ear extremely irksome and disagreeable.

VII. To conclude this Article, there is no Possibility of a Person's *Reading well*, or *Speaking* with *a proper Grace*, without a *competent Knowledge of the Subject* on which he discourses; for unless the full Force and Meaning of every Word and Sentence be understood, we cannot express it usually with a proper *Accent* and *Emphasis*. We may as reasonably

pretend to read *Latin* or *Greek* without understanding it, as to discant upon any Subject we know little or nothing about.

In short, nothing but a Knowledge of the Language we speak, and of the Subject we treat, can ever qualify a Person to merit the Character of an *Author*, a *Lecturer*, or an *Orator*.

Of SENTENCES *and* PERIODS; STOPS, *or* POINTING; *and* CHARACTERS, *and* ABBREVIATIONS *explained.*

THE last Thing necessary to compleat the *English Scholar* in respect of Language, is what may be very properly call'd the *Art of Composition*, or the making a *Discourse* of *Periods* and *Sentences*, in like Manner as *Words* are form'd of *Syllables* and Letters. In order therefore to compose, write, or read a Discourse well on any Subject, the Doctrine of *Sentences* and *Periods*, and the Business of *Pointing* must be first understood.

SENTENCES are either *single* or *compound*; a single Sentence must contain a *Subject* or *Noun*, and a *Verb* which affirms something of it; as, *Jesus wept*; *the Sun shines*; *Life is short*; *Art is long and difficult*, &c. Hence a single Sentence generally contains three Words, a *Noun*, a *Verb*, and another Word that expresses what the Verb affirms of the Noun or Subject.

A *compound Sentence* contains two or more single ones; and therefore, must contain at least, two Nouns and one Verb, or two Verbs and one Noun; as, *Arms and the Man I sing*; Mira *both sings and plays on Music finely*. *Wit and Wisdom are*

two

two very different Things. Wisdom is always found of those who seek her.

Of *Sentences single and compound* are form'd PERIODS, which as they cannot consist of less than *two Syllables* or *Members*, so they should not have more than four; because a long Period requires not only too great a Stretch or Force of Voice, but when its Numbers or Parts are many, the Ideas are not so easily discerned and remembered; and must therefore be attended with Difficulty to the Speaker, and Confusedness and Tediousness to the Audience; and so the Discourse, consisting of long Periods, never fails of meeting with a cold and disagreeable Reception.

As the Members of a *compleat Period* are four; so they are denoted by four different *Marks*, *Points*, or *Stops*, as they are usually called, *viz.* 1. The *Comma* (,). 2. The *Semicolon* (;). 3. The *Colon* (:) and 4. The *Period* or *full Stop* (.) For, in order that the Expression and Sense may be distinct, the whole Period is not to be pronounced in *one Breath*, but several; pausing more or less at each Sentence, or Part, as the Nature of the Subject requires.

The *Comma* is used when we pause but a little, or while you tell *one*; and is generally used to distinguish particular Names and Things; as, *the three Christian Virtues* are *Faith*, *Hope*, *and Charity*; the *four Evangelists*, *Matthew*, *Mark*, *Luke*, *and John.*

The *Semicolon* (;) is used to denote a Pausing twice as long, and next to the Comma, is most frequent; it is affixed to such Parts of a Period as have one or more Commas in them, and which contain but a Part of the Declaration of the Subject. As in this Period; *The Year consists of four Parts, or Seasons; the first, Spring; the second, Summer; the third, Autumn; and the fourth, Winter.*

The *Colon* (:) pauſeth three Times as long as a Comma; and is uſed only to ſuch Parts of a Sentence or Period, in which the Senſe or Aſſeveration is compleatly finiſhed, or does not enter into the following Parts. As, *In the Beginning, God created the Heavens and the Earth: and the Earth was without Form, and Void: and Darkneſs was upon the Face of the Deep.* In the firſt Part of this Period, the Subject is different from that of the ſecond, which alſo differs from that of the third, and therefore at the End of each, a Colon is properly placed.

A full Point (.) or Stop, is placed only at the End of a Period, when the whole Declaration upon any particular Subject is finiſhed, whether long or ſhort. Beſides theſe, there are ſeveral other Notes or Characters in the Orthography of moſt Languages, which here follow.

A Note of *Interrogation* (?) uſed always when we aſk a *Queſtion*; as *who? where? when?*

A Note *of Admiration* (!) as, *did you ever behold the like!* and to *Exclamations*; as, *hear, O Heavens! what an Age are we!*

An *Accent* (ʹ) denoting (with us) the Syllable in a Word on which the Streſs of the Voice is to be laid.

An *Apoſtrophe* (') denoting the Coalition of two Words in one; as *I'll.* for *I will*; *mayn't*, for *may not.*

An *Aſteriſm* (*) and *Obelisk* (†) which are uſed for referring to Notes in the Margin, or Foot of the Page.

A *Paragraph* (¶) and *Section* (§) are ſometimes uſed when we begin a new Subject or Section.

A *Quotation* is ("") repreſented by two inverted Commas.

An

An *Hyphen* (-) is uſed to ſeparate the Parts of compound Words, as *Lady-Day*, *God-head*.

A *Parentheſis* ( ) and *Crotchet* [ ] are uſed to include an Expreſſion in the Midſt of a Sentence, of a different Import; as in the following; a Man without Learning and Religion, is (*I had almoſt ſaid*) without Humanity.

The *Index* (☞) points to ſomething very notable, and of great Importance.

Beſides theſe, there are in Mathematical Sciences many Characters uſed by Way of Abbreviation; the chief of which are the following.

+ Signifies *Addition*, or *more*; as, 3 + 2, is 3 more 2.

—Signifies *leſs*; as 5—2, is 5 multiplied by 2.

x *Multiplied*; as 5x2, is 5 leſſened by 2.

÷ *Divided* by; as 10 ÷ 2, is 10 divided by 2.

= *Equal to*; as 5x2=10, or 5 multiplied by 2, is equal to 10.

Is a Note of Involution, or raiſing of Powers.

A Note of Evolution, or Extraction of Roots.

: Denotes a Ratio, or Compariſon of two Quantities, as A and B, thus A : B.

: : Denotes an Equality of Ratio's, thus A:B::C:D, is in Words A is to B, as C is to D.

∴ Signifies, *therefore*.

Greater; as, A B, A is greater than B.

Leſſer; as, A B, A is leſs than B.

‖ Signifies two Lines are parallel to each other.

√ Signifies the Root of a Quantity, as, $\sqrt[2]{A}$ is the Square Root of A; $\sqrt[3]{A}$, is the Cube Root of A, and ſo on.

The

$\dot{x}$ The First.
$\ddot{x}$ The Second. } Fluxion of the Quantity x.
$\dddot{x}$ The Third

The Astronomers often represent the Sun and Planets by particular Characters, as follow.

☉ The *Sun*.
☿ The Planet *Mercury*.
♀ The Planet *Venus*.
⊕ The *Earth* considered as a Planet.
♂ The Planet *Mars*.
♃ The Planet of *Jupiter*.
♄ The Planet *Saturn*.

PART III.

Containing PRAXES, *or* LESSONS *on the following* ARTS *and* SCIENCES, *viz.*

1 THEOLOGY.
2 MORALITY.
3 PAGANISM.
4 MYTHOLOGY.
5 RHETORIC.
6 LOGIC.
7 POETRY.
8 GEOGRAPHY.
9 CHRONOLOGY.
10 ASTRONOMY.
11 HISTORY.
12 PHYSIOLOGY.
13 PNEUMATICS.
14 OPTICS.
15 HYDROSTATICS.
16 MECHANICS.
17 ARITHMETIC.
18 GEOMETRY.
19 MUSIC.
20 BOTANY.
21 PHARMACY.
22 CHEMISTRY.
23 ANATOMY.
24 PHYSIC.
25 CHIRURGERY.
26 JURISPRUDENCE.
27 HERALDRY.

PRAXIS I.

On THEOLOGY.

THEOLOGY is that Science which contemplates the Nature and Perfections of God, or the *Deity*; discovers his Attributes to Mankind, the Relation we stand in to him, as our Creator; and the various Duties we owe to him and one another, in consequence of such a Relation.

The

The *Existence of the Deity* is not so easy (if at all) proved by Arguments *a Priori*, that is, from the Nature and Necessity of Things; but nothing is more evident and demonstrable a *Posteriori*, i. e. from a View, of the Works of Creation; and the Use, Dependency, and Design of Things, which is called the Doctrine of *final Causes*.

All Men in general agree about the *Existence* of a *Divine Being*, and that he is possessed of infinite Perfections; as *Omnipotence*, *Omniscience*, *Omnipresence*, *Goodness*, *Mercy*, *Justice*, *Truth*, and every other Perfection in the highest Degree. That he is necessarily *self-existent*, *eternal*, and *unchangeable*; but whether there be *one Person* only in the Godhead, (as the *Unitarians* hold) or *three*, (as the *Trinitarians* teach) or what may be the *Mode of Existence* in the Deity, undoubtedly no Mortal can tell.

The Notions we have of a Divine Being naturally inspire us with Sentiments of *Devotion*, *Reverence*, *Worship*, and *Adoration*. And as far as this proceeds from the Ideas we have from the Light of Nature and Reason, it is called *Natural Religion*. But whatever is revealed to us by any immediate Inspiration, or any special Messenger from God, we call *Revealed Religion*.

The several Nations of the World, who are not directed by Revelation, are called *Pagans*; and their Methods of Worship *Paganism*; and because they represent the Deity under several Forms, or *Idols*, it is also called *Idolatry*, *Image-Worship*.

But several Nations lay claim to Revelation, parcularly the JEWS, CHRISTIANS, and MAHOMEDANS. The JEWS believe *Moses* was divinely inspired, and received his Revelation of the *Ceremonial* and *Moral Law*, in five Books, which they call the *Pentateuche*, or *Torah*. The Explanation of which they call the *Targum*. Besides this, they have what

they

they call the *Talmud*, or Laws by *Oral Tradition*; the Text of which is called the *Mischnah*, and the Commentary upon it, the *Gamera*. The Places consecrated to public Worship among the *Jews*, were the *Tabernacle*, the *Temple*, the *Synagogue*, and the *Proseucha*, or *Oratory*. And the religious Orders of Men appointed to perform Divine Service, were the *High Priest*, the *Levites*, or *Common Priests*; the *Nethenims*, the *Elders*, the *Minister*, the *Charan*, or *Overseer*, and the *Interpreter* of the Language.

The Ritual or Ceremonial Part of the Worship consisted of a Variety of *Sacrifices*, or *Burnt-Offerings*; *Oblations*; *Ablutions*, *and Purifications*; *Libations*, or *Drink-Offerings*; *Praying*, *Preaching*, &c. They circumcised all the Male Children, and Proselytes to their Religion.

Among the *Jews* (as in all Religions) there were various *Sectaries*; as the *Samaritans*, the *Sadducees*, the *Karrites*, the *Pharisees*, the *Scribes*, *Nazarites*, *Rechabites*, *Essens*, *Gaulonites*, *Herodians*, *Proselytes*, &c.

The CHRISTIANS were the next large Denomination of religious People; who are so called from their Belief in JESUS CHIST, as the MESSIAH, or Person sent from God, to reveal his Will more clearly to Mankind, and to redeem Men from their lapsed or fallen State, to give them Hopes of a future and everlasting Life, by the Doctrine of the Resurrection from the Dead. These are the great Articles of the Christian Faith, and are to be learn'd from the Gospels, or Histories of the Evangelists, and the other Books of the New Testament, which are generally believed to have been wrote by Divine Inspiration.

The Place of public Worship among Christians, is call'd a *Church*, a *Cathedral*, if large, or a *Chapel*, when

when ſmall. The whole Body of the People are alſo called the *Church*. The *Eccleſiaſtics*, or Men of the *religious Orders*, are various, according to the different Sects, or Churches; thus the *Greek* Church has its *Patriarchs*, and *Prieſts*; the *Roman* Church, a *Pope*, *Cardinals*, *Monks*, *Friars*, *Abbots*, *Prieſts*, *Deacons*, &c. The Church of *England* has its *Arch-Biſhops*, *Biſhops*, *Arch-Deacons*, *Deans*, and *Prieſts* of various Denominations.

The Ritual of public Service is very different in different Churches; it abounds with Ceremonies of every Sort in the *Roman* Communion; but in the *Engliſh* Church, it conſiſts chiefly of *Praying* and *Preaching*, which is performed in a different Manner among the many Sects of Proteſtants. The *Hierarchy*, or Government of their Churches, is in each of them alſo on a different Plan.

The MAHOMEDANS make the fourth and laſt great Diviſion of religious People; they are ſo called from believing *Mahomed*, to be a true Prophet, ſent from God to reveal his Will, in regard to the preſent Life and a future State; which is contained in a Book or Bible, they call the *Alcoran*, or (properly) the *Koran*. Their whole Doctrine is a ridiculous Jumble of *Heatheniſm*, *Judaiſm*, and *Chriſtian Hereſies*. Their Places of Worſhip are called *Moſchs*; their *Prieſts*, *Muftis*; and their true Believers, *Muſſulmen*. But their Impoſture is ſo very groſs, that none can teach it but thoſe who find their Account in it; and none can believe it, but ſuch as are weak enough to believe any Thing.

In every Religion, thoſe, who make the greateſt Body, are emphatically called the *Church*; and thoſe, who ſeparate from their Communion, on Account of differing Sentiments and Opinions, are ſometimes called *Heretics*, or *Schiſmatics*, and ſometimes

times by the milder Name of *Dissenters*. The Doctrine and Faith of the general or established Church is always supposed to be *true* or *right*, and therefore called *Orthodoxy*; and consequently those who think differently from them must be *Heterodox*; and their Principles looked upon as *heretical*.

PRAXIS II.

Of ETHICS *or* MORALITY.

ETHICS, or MORALITY (sometimes called MORAL PHILOSOPHY) is the Science which teaches the Discipline of *Manners*, and prescribes Rules for the Œconomy and Conduct of Human Life under all the Relations we stand in to the Divine Being, and to one another, in order to attain to the *Summum Bonum*, or greatest Felicity our Natures are capable of.

The fundamental Principle in Morality is the *natural Rectitude* of *human Actions*, that is, that every Action of our Lives should be directed by, or consistent with, the natural Reason or Fitness of Things, as they respect our own Happiness, or that of others. For this Purpose, there is in Man the Faculties or Powers of *Understanding* and *Reason*; by the First of these, we know *what ought* to be done; and by the Second, how, and in what Manner; both these together, produce in Man what we call *Conscience*, or the *innate Knowledge*, or *Consciousness of Right and Wrong*; which therefore, must be looked upon as the governing Principle of human Actions.

The next Thing we observe in Man, is a *Power of acting* consistent with, or contrary to, the Dictates

tates of this Law of natural Rectitude; and that this Power is *absolutely free*, and uncontrouled by any Thing usually called *Fate* or *Necessity*, according to the *Will*, or Determination of the Person; and this is the whole Foundation of what is called *moral Agency*.

A Willingness, and Disposition in a Man to act according to the Reason and Fitness of Things, is called, a *virtuous Habit*, or in the Abstract, VIRTUE; and every contrary Habit is called a VICE. The natural Obligations we are under of performing what the Laws of God or Nature require, make the Classes of *religious and moral Duties*. A proper Discharge of the former denominates a Man *pious*; and of the latter, *moral*.

The *Duties* of *Piety* and *Morality*, so far as they are considered as Natural, do all originally arise from the *Law of Reason*, and *Dictates of Conscience*. From what we know and can discover by the Light of Reason, relating to the Existence, and Perfections of God, our Consciences naturally dictate the Duties of *Reverence* and *Adoration*, of *Love*, *Fear*, *Obedience*, *Hope*, *Affiance*, &c.

And with respect to each other, as Fellow-Creatures, and designed for rational Society or Communion, we have naturally the *Ideas of Right and Wrong*, arising from such Relation, which as they are distinguished into various Classes relating to the *Person*, *Property*, *Relation*, *Degrees*, and many other Circumstances of Men, lay the Foundation of numerous *moral Virtues*, or *Duties*; the strict Observance of which, and nothing less, can procure and preserve the *Common-Weal*, or *Happiness of the Community*.

Virtue is a general Term, and divides into six great Parts, *viz.* *Prudence*, *Sincerity*, *Fortitude*, *Temperance*, *Justice*, and *Charity*. These are called,

Cardinal

Cardinal Virtues, being as it were the *Hinges* on which the whole Syſtem of Morality turns.

PRUDENCE conſiſts in a Habit of Mind, that diſpoſes a Man always to diſcern, judge, and act according to the *Reaſon* and *Fitneſs* of *Things*, with regard to a ſafe, eaſy, and happy Conduct of Life. The oppoſite *Vice* to this is *Imprudence*, or what is commonly called *Folly*.

SINCERITY is that Virtue, which diſpoſes us to act according to the Dictates of our Minds and Conſciences; to do the Thing that is right, and ſpeak the plain Truth, without the leaſt Regard to any Advantage of *Profit*, *Honour*, or *Fame*. The oppoſite Vice is *Hypocriſy*.

FORTITUDE is that Diſpoſition of Mind, by which we form a Reſolution to engage in, or undertake any good or neceſſary Affair, and to perſevere in, and proſecute the ſame, without being deterred by any Danger or Difficulty that may attend it. This Virtue ſuppoſes *Magnanimity* or Greatneſs of Mind, Equanimity, and Patience. The contrary Vices are *Puſilanimity*, and *Cowardice*.

TEMPERANCE is that Virtue which ſets proper Bounds to all our natural Appetites, and thereby prevents all Exceſſes in the natural Uſe of Things. What Nature requires, Temperance will admit of, but nothing more. This Virtue includes many leſſer, as *Modeſty*, *Sobriety*, *Chaſtity*, &c. The oppoſite Vices, are *Ambition*, *Pride*, *Gluttony*, *Drunkenneſs*, *Adultery*, *Fornication*, *Polygamy*, *Inceſt*, &c.

JUSTICE is that moral Virtue, by which we render to every one *his Due*, as far as *Right* and *Equity* require. This is of two Sorts, *viz. diſtributive*, and *commutative*; the firſt is concerned in diſtributing Rewards and Puniſhments according to the Merit or Demerit of Perſons; and is therefore ſaid to be *remunerative*, or *vindicative*. *Commutative*

Juſtice

Justice is that, by which we may give or exchange an *Equivalent* for every Thing received in Trade or Commerce. In the Practice of this Virtue, we have Regard to *Veracity*, *Fidelity*, and *Equity*. The contrary Vices, are *Injustice* and *Iniquity*.

CHARITY is the last mentioned *Cardinal Virtue*, but indeed, the first in Importance, as it consists in that benign and good Disposition towards our Neighbour, by which we are inclined to do him all the Good in our Power, and to make his Life as happy as possible. This Virtue, therefore, is stiled *Philanthropy*, and to express it more fully, *Humanity*. It includes all the Offices of *Benevolence*, *Affability*, *Comity*, *Mercy*, *Beneficence*, *Liberality*, *Mansuetude*, *Clemency*, and *universal Friendship*. The contrary Vices, are, *Ingratitude*, *Envy*, *Malice*, *Enmity*, *Malevolence*, *Cruelty*, *Barbarity*, and *Covetousness*; which are the Roots of all Evil; as on the contrary, *Charity* is the Spring and Fountain of all Goodness. A *charitable Man* is a Man of Honour, and of every other *Virtue*; as he loves all Men, so is he beloved and esteemed by all.

PRAXIS III.

Of PAGANISM; *or the* HEATHEN DIVINITIES

THE *Pagan* or *Heathen World*, having had no Divine Revelation in the earliest Ages, and as they could not but be convinced of the *Existence* of a *Deity*, from the obvious Marks of *infinite Wisdom and Power* in the *Frame* of the *World*, and the Structure of all Kinds of Bodies therein; so by the Dictates of *common Reason*, they are led to consider, that

that he must be the Object of their *Worship*, and *Adoration*; but in what Manner this was to be instituted, they were utterly ignorant, and left to their own Inventions.

In a long Course of Time, by the *Weakness of human Reason*, in the Generality of People, and the *selfish and sinister Views* of some, who were to be their Guides in their religious Affairs, there obtain'd among Mankind a great Variety of Opinions, as well in Relation to the *Object of their Worship*, as the *Manner* in which it was to be perform'd. A *Plurality* of *Gods*, or *Polytheism*, was soon introduced; and a great Variety of Representations of them by *Images* or *Idols*, which constituted numerous Species of *Idolatry*.

They were so vain in their Imaginations, as to allow of *Sexes* in their Divinities, and accordingly had various Classes of *Gods* and *Goddesses*, which they blindly worshipped under the Notions and Forms of *Angels*, *Spirits*, and *Dæmons*; *the Sun*, *Moon*, and *Planets*; of *Men*, *Beasts*, *Birds*, *Fishes*, &c. nay, even Things *inanimate*; and what is most absurd, the very *Modes* and *Accidents* of *Things*, as *Life*, *Health*, *Virtues*, *Passions*, &c. They also paid divine Honours to *Kings*, *Heroes*, &c. made them a subordinate Class, or *Demi-gods*.

The Principal Classes of the Heathen Deities are as follow. 1. The *celestial Gods and Goddesses*. 2. The *terrestrial Ones*. 3. The *marine* and *river* Gods. 4. The *infernal Deities*. 5. Miscellaneous Ones. 6. *Adscriptitious*, or *Demi-gods*. 7. *Modal* Deities, of which in Order.

JUPITER was the *Sovereign* of all the *Gods*; he was Son of *Saturn* and *Ops*, was educated on Mount *Ida* in *Crete*. In the *Pantheon*, he sits on a *Throne* of *Ivory* and *Gold*; with *Thunder-Bolts* in his Right-

Right-Hand, and a *Scepter* of *Cypreſs* in his Left, with an *Eagle* on the Top, all which denote him Supreme *Lord of Heaven*, *Earth*, and *Air*.

APOLLO, the ſecond in Rank of the *celeſtial Deities*, was the Son of *Jupiter* and *Latona*; born in the Iſland of *Delos*; and was the God of *Muſic*, *Poetry*, *Medicine*, and the *Chace*.

MARS was the Son of *Jupiter* and *Juno*; he was the God of *Armies* and *War*, as his Siſter *Bellona* was the Goddeſs thereof.

MERCURY was the Son of *Jupiter* and *Maia*; he was the God of Eloquence and Merchandize; alſo the *Meſſenger* and *Interpreter* of the Gods; he had *Wings* on his Feet, and a *Caduceus* in his Hand, as Tokens of *Peace* and *Amity*.

BACCHUS, the Son of *Jupiter* and *Semele*, was the God of *Feaſts* and *Revels*, of Wine, Jollity, and all Kind of Lewdneſs; was crown'd with *Ivy* and *Vine-Leaves*; and always repreſented *naked*.

The *celeſtial Goddeſſes* were; 1. JUNO, Empreſs of Heaven, and Wife of *Jupiter*. 2. MINERVA, or *Pallas*, the Goddeſs of *Wiſdom* and the *Sciences*. 3. VENUS, the Goddeſs of *Love* and *Beauty*. 4. LATONA. 5. AURORA, Mother of the *Stars*, and Goddeſs of the *Morning*.

The *terreſtrial Gods* were; 1. SATURN, Sovereign of the *Earth*. 2. JANUS, who preſided over all *Enterprizes*, and was repreſented with *two Faces*. 3. VULCAN, the God of *Metals*, and all *Metallurgic* Affairs. 4. ÆOLUS was the God of the *Winds*, *Tempeſts*, and *Hurricanes*. 5. MOMUS, he was rather a *Jeſter*, *Mocker*, or *Mimick*, of the Gods, than a God himſelf.

The *terreſtrial Goddeſſes* are, 1. VESTA, the Wife of *Cœlum*, and *Goddeſs of Nature*; in her Temple was a *perpetual Fire*, attended by *Virgins*. 2. CYBELE, the *Goddeſs of the Earth*.

3 CERES

3. CERES the Daughter of *Saturn* and *Ops*; the *Goddess* of *Corn and Tillage*. 4. The MUSES, which were *nine Virgins*, viz. *Calliope*, *Clio*, *Erato*, *Thalia*, *Melpomene*, *Terpsichore*, *Euterpe*, *Polyhymnia*, and *Urania*. These were the *Mistresses* of *Sciences*. 5. *Themis*, the Goddess of *Right*. 6. *Astrea*, of *Justice*; and, 7. *Nemesis*, who rewarded *Virtue* and punished *Vice*.

The *Sylvestrian* and Rural Gods were the *Satyrs* and *Fauns*; *Priapus*, an obscene Deity; and *Aristæus* and *Terminus*, who was nothing but a *Bound-Stone*. The Goddesses of this Class were DIANA or *Hecate*, who presided over the *Chace*. PALES, over the *Shepherds*, and *Pastures*. FLORA, over *Gardens* and *Flowers*. POMONA, over *Orchards* and *Fruits*. Besides, a Variety of *Nymphs*, as the *Dryades*, who presided over Woods; the *Orcades*, over *Mountains*; *Napææ*, over Vales; *Limoniodes*, over Meadows, *&c.*

The *Marine Deities* were; 1. NEPTUNE, the Son of *Saturn and Ops*; to him belonged the *Sovereignty* of the *Seas*. PROTEUS, his Son, who, 'tis said, could turn himself into all Shapes. 3. TRITON, another of *Neptune*'s Sons. 4. OCEANUS, God of the Ocean, and Father of the *Rivers* and *Springs*. Besides these, were reckoned, *Nereus*, *Palæmon*, *Glaucus*, the *Sirens*, *Scylla* and *Charybdis*; and the Sea-Nymphs, *Nereides*, *Naiades*, *Limnades*, &c.

The *Infernal Deities* were PLUTO, and his Wife PROSERPINA, King and Queen of Hell. The Judges *Minos*, *Æacus*, and *Rhadamanthus*; the *Fates*, *Clotho*, *Lachesis*, and *Atropos*. The Furies (*Eumenides* or *Diræ*) *Alecto*, *Tisiphone* and *Megæra*.

Moreover, in the infernal Regions, you meet with old *Erebus* and his Wife *Nox*, who preside over

over *Darkness* and the *Night*. Also *Mors*, over *Death*; and *Somnus*, over *Sleep*; who by his Servant *Morpheus*, sends *Dreams* to us above while sleeping.

In HADES (the heathen Hell) are the following *Monsters*, *viz.* 1. The *Centaurs*, half *Human*, half *Horse*. 2. *Geryon*, with *three Bodies*. 3. The *Harpies*, with *Virgins Faces*, *Bodies of Birds*, and their Hands armed with *Claws*. 4. The *Gorgons*, *Medusa*, *Stheno*, and *Euryale*, whose Heads are covered with *Snakes* instead of *Hair*. 5. The *Lamiæ*, who had but *one Eye and one Tooth* among them all. 6. The *Chimera*, with the *Head and Breast* of a *Lion*, the *Belly* of a *Goat*, and *Tail* of a *Dragon*; he vomits *Fire*. 7. *Sphynx*, Head of a Virgin, Wings of a *Bird*, Body and Feet of a *Dog*. To these may be added, 8. *Cerberus*, the *Porter of Hell*, a three-headed Dog, whose Body is covered with *Snakes* instead of *Hair*.

The *Passage* to *Tartarus* or *Hades* was through a wide, dark *Cave*, over a steep, rocky Descent, till you come to a *gloomy Grove*, and the poisonous Lake *Avernus*, where the Souls are *ferry'd over* by old *Charon*, and then they are to pass over *four Rivers*, *viz.* 1. *Acheron*, whose Waters are extreme bitter. 2. *Styx*, by which the Gods were wont to swear. 3. *Cocytus*, flowing out of *Styx*, with an horrible *groaning Noise*. 4. *Phlegethon*, swelling with *Waves of Fire*. Having passed these Rivers, they are conducted to the Palace of *Pluto*, to receive their *Doom*.

In these *Tartarian Regions* they also placed their *Paradise*, which they call'd *Elysium*, consisting of *pleasant Plains*, *verdant Fields*, *shady Groves*, *purling Streams*, and a most *serene* and temperate *Air*. After the *happy* Souls had long enjoy'd the *Elysian Fields*, they drank of the River *Lethe*, which made them

them forget all those Pleasures; and then returned to the World again, and possessed *new Bodies*.

There was a Class of *Deities* of a *subordinate* and *miscellaneous Nature*; as, 1. *Penates*, a Sort of *Teraphim*, who presided over *Provinces*, *Cities*, *Houses*, &c. 2. *Lares*, a Sort of *Domestic* Deities, who presided over *Families*, *Highways*, &c. 3. *Genii*, or *Dæmons*, who govern'd the Births and Lives of People, as *Guardian Angels*. 4. *Libitina*, the Chief of the *Funeral Deities*, with many others.

The DEMI-GODS were made of their *Heroes*, as *Hercules*, *Theseus*, *Perseus*, *Æsculapius*, *Prometheus*, *Atlas*, *Orpheus*, *Amphion*, *Achilles*, *Ulysses*, *Orion*, *Castor*, *Pollux*, *Jason*, and a great Number of others.

The *modal Deities* were worshipped under the several Characters of the Virtues, Passions, Vices, *&c.* which they were supposed to preside over and inspire, as *Faith*, *Hope*, *Justice*, *Piety*, *Chastity*, *Peace*, *Money*, *Mirth*, *Envy*, *Fame*, *Fortune*, *Silence*, &c.

The PANTHEON was the *grand Temple*, which contain'd the Images and Shrines of all the Deities. The *Festivals* of the Gods were call'd after their own Names; *Bacchanalia*, the Feasts of *Bacchus*; *Floralia* of *Flora*, &c. Their Priests were called *Flamens*. The Food of the Gods was *Ambrosia*, and their Drink *Nectar*.

PRAXIS IV.

On MYTHOLOGY.

MYTHOLOGY consists in a *moral theological, and physical Interpretation* of the *fabulous* Histories of the Heathen *Deities*, *Demi-gods*, *Heroes*, *Monsters*, &c.

The *Theogony* of *Hesiod* and the *Metamorphoses* of *Ovid* contain the principal Matters of this Kind. In the former, we are told, that *Chaos* was the most ancient of the Gods; that soon after appeared *Tellus*, *Tartarus*, and *Amor*, by which he meant the *Earth*, the *Abyss*, or Parts under the Earth, and the *Beauty* and *Harmony* of Things.

Then we are told, *Chaos* brought forth *Erebus* and *Nox*, that is, *Gloominess* and *Night*. Also that from *Nox*, sprang *Æther* and *Hemera*, i. e. *Air* and *Day*; and that they were produced when *Amor* and *Erebus* were mix'd together, that is, when Order arose from Disorder, and *Light* was separated from *Darkness*, all which plainly alludes to the *Mosaic* Account of the Creation.

Again, it is said, that *Tellus* begat *Cœlum*, or the Firmament beset with Stars, and the Seat of the Gods; we are then told, the Birth of *Oceanus*, or the *Ocean*; of high Mountains and Caves, of the *Nymphs* and *Goddesses*. Also of *Pelagus* and *Pontus*, by which he means the *Seas*; all which is only a poetical Disguise of the *Mosaic Cosmogony*, or Origin of the World.

Hesiod then relates the Birth of SATURN, the most ancient of their Gods; by whom they represented *Time*; it is said, that *Saturn* devoured his Children, by which they mean, that Time destroys all Things. By *Saturn*, they also, in an historical Sense, represented *Noah*; and in his Time, they tell us of the *Golden Age*, by which they meant the more perfect and happy State of Men in the first Ages of the World. After this, they say, the *silver*, *brazen* and *iron Ages* succeeded, that is, the World by Degrees became more and more depraved and wicked.

Again, they represent JUPITER as the *King of the Gods*, darting Thunder-bolts upon the World below;

low; by which they mean the *Air*, where *Thunder* and *Lightning* are generated.

APOLLO was their politeſt Deity; and preſided over *Medicine*, *Muſic*, and *Divination*. By him they meant the *Sun*; whoſe Beams diſpel Darkneſs; he gives Vegetation and medicinal Virtues to Plants; and is the Center of the Planets, and governs all their Motions with the utmoſt *Harmony* and *Proportion*, (by them) call'd the *Muſic of the Sphere*.

MERCURY was the Nuncio, or Meſſenger of the Gods; had *Wings* on his Feet, and a *Caduceus* in his Hand; and uſher'd the Souls of Men into Hell, or the *Elyſian Fields*; by all which is meant, the great Power and Force of *Eloquence*, which qualifies Men for the higheſt Poſts in Life; and greatly influences our Fate, relative to the preſent and future Life.

MARS was their *God of War*; is repreſented by the Planet of that Name, remarkable for its *red Aſpect*.

BACCHUS was the God of *Feſtivals*, and an Emblem of *Drunkenneſs*, which is too often a Conſequence of thoſe jovial Intercourſes, (called in the Poets) *Bacchanalia*.

VULCAN was the God of *Fire*; by him was meant *Tubal-Cain*; he was caſt down from Heaven, they ſay, becauſe, Lightning is darted from thence; he was lame; ſo Fire is ſupported by Fuel. He was Huſband to *Venus*, the Moral of which is eaſy to underſtand.

JANUS, with his *two Faces*, was an Emblem of Prudence. *Æolus* was the God of the Winds, becauſe he ſtudied the Nature of them. *Plutus* or *Mammon* was the *God of Riches*, and had his Palace in *Hell*; becauſe Riches, when perverted,

conduce ſo much to ſend People thither. *Atlas* is ſaid to bear the World on his Shoulders, becauſe he was ſkill'd in *Aſtronomy* and *Geography*. The Story of *Prometheus*'s making a Man of Clay, and ſtealing Fire from Heaven to animate him, with *Pandora*, and her *Box full of Evils*; is all but a poetical Metamorphoſis of *Adam*, and *Eve*, the *Fall*, &c.

As their *Gods* were all Symbolical, ſo were the Goddeſſes too. Thus *Juno* the Wife of *Jove* repreſented the *Air*, as *Jove* or *Jupiter* did the Sky. *Minerva* was the Symbol of *Wiſdom* and *Chaſtity*; *Venus*, the Goddeſs of *Love*, was alſo the Emblem of *Love* and *Beauty*. *Aurora* repreſented the *Dawn* of the Morning. *Veſta* repreſented *Fire*, or *Vital Flame* and Heat of the Body. By *Ceres*, they meant the *genial*, *prolific Principle of Vegetation*. *Diana* repreſented the *Moon*.

By the Fables of the *Syrens*, *Circe*, *Carybdis* and *Scylla*, we are to underſtand *Voluptuouſneſs*, *Luſt*, and *Gluttony*; by the *Harpies* and *Gorgons*, all Kinds of *wicked Arts* practiſed by *lewd* and *vicious Women*; *Tantalus* repreſents a *Miſer*, ſtarving in the Midſt of Plenty.

Deucalion and his Wife *Pyrra*, who are ſaid to People the World after a Deluge, by caſting Stones behind them, repreſent *Noah* and his Family preſerved from the Flood in the Ark. The Sacrifice of *Iphigenia* plainly alludes to *Jepttha*'s Daughter. The Fable of *Phaeton* is ſaid to have its Riſe from the Story of *Elijah*. That of *Niſus* from *Sampſon*. And *Midas* is the Emblem of a covetous Man.

PRAXIS

PRAXIS V.

On RHETORIC.

RHETORIC is the Art of *Speaking well*, and ornamently, on any Subject. A Speech made according to the Rules of this Art, is call'd an *Oration*; and the Speaker an *Orator*.

In ORATORY, there are four great Parts, *viz.* 1. *Invention*, by which we find out ſuch Reaſons and Arguments, as are adapted to perſuade or gain Belief. 2. *Diſpoſition*, which conſiſts in a proper Diſpoſal or Arrangement of the Arguments, or Subject-Matter before invented. 3. *Elocution*, which conſiſts in a rich *Diction* or *Language*, embelliſhed with *Tropes* and *Figures*. 4. *Pronunciation*, which relates to the Delivery of a Diſcourſe or Oration, in Regard of *Voice* and *Geſture*.

INVENTION derives Arguments from various Topics; as the *Certainty*, or *Probability* of Things. The *Manners*, *Cuſtoms*, and *Habits* of *Times*, *Places*, and *People*; the *Teſtimonies* of *ancient* and *modern* Authors; *Authority* of *Sacred Writings*; *Received Opinions*, *Proverbs*, *Sentences*, *Laws*, *Contracts*, *Oaths*, &c. all which the *Orator* is prepared to uſe as Occaſion requires. As, 1. The *Pathetic*; where he applies them in ſuch Manner, as tend to excite and move the *Paſſions* as much as poſſible. 2. The *Panegyric*; where his Declamation is filled with the *Encomium* or Praiſes of *Perſons*, *Places*, and *Things*; or elſe *diſpraiſes them*, in the Strain of *Invective*. 3. The *Rational* or *Deliberative*; where every *Reaſon*, *Motive*, or *Argument* is made Uſe of to *perſuade* or *diſſuade*. 4. The *Judicial*; here the *Orator accuſes* or *defends* by all the Arguments that

can be thought of, to afford Matter for ſuch Purpoſes.

DISPOSITION preſcribes the beſt Method of proceeding with the Arguments in an Oration; this Method conſiſts of the following Parts, *viz.* 1. The *Exordium*, or Beginning of the Diſcourſe, wherein the Orator ſets forth the *Aim* and *Scope* of what he has to ſay, and then prepares his *Audience* for due Attention to the Sequel. 2. The *Narration*, which conſiſts in a Recital of Facts, is adapted to convince the Hearers; which ſhould always be *true*, or at leaſt *probable*, *perſpicuous*, and *conciſe*. 3. The *Propoſition*; here the *Orator* propoſes the Sum of the whole Oration, and enumerates the ſeveral Heads, on which he propoſes to expatiate and declaim. 4. The *Confirmation*; wherein he proves his main *Theſis* or *Poſition*, by every kind of Reaſoning pertinent to the Subject. 5. *Confutation*; for when he has confirm'd his own Doctrine, he naturally then proceeds to confute, and diſprove that of his *Adverſary*. 6. The *Peroration*, *Concluſion*, or *Epilogue*; this conſiſts in an *Anacephalæoſis*, or Recapitulation of the principal Arguments; and the *Pathopœia* or Way of enforcing them on the Minds of the Auditors, and moving their Affections as much as poſſible.

ELOCUTION is that Part which relates to the *Language* or *Diction* of an Orator; in which three Things are to be conſider'd, *viz.* 1. *Elegance*, that is, *Purity* and *Perſpicuity* of Style. 2. *Compoſition*, which gives Rules for a genuine and beautiful Order and Connection of Syllables, Words, Sentences, and Periods in the Diſcouſe. 3. *Dignity*, by which the Oration is render'd *florid* and *ornamental*, by a judicious Uſe of *Tropes* and *Figures* of Speech.

A TROPE

A TROPE is an elegant and beautiful Turning of a Word from its proper Signification to another. As Charity is *cold*; you read *Virgil*, i. e. his *Writings*; the Clouds drop *Fatness*, &c. The principal Tropes are the following, *viz. Metaphor*, *Metonymy*, *Synecdoche*, *Irony*, *Hyperbole*, *Metalepsis*, *Catachresis*, *Allegory*, *Antiphrasis*, *Litotes*, *Antonomasia*, *Diasyrmus*, *Sarcasm*, and many others. The FIGURES of Speech render it fine and beautiful; some regard the *Meaning* of Words, as if we *ride*, let's ride, *i. e.* push on; some the *Sound*, as he is not a *Friend*, but a *Fiend*; some the *Order*; as, *Meats* are for the *Belly*, not the *Belly* for *Meats*; some relate to *Sentences*; they change *their Soil*, *not Minds*, who plow the Main. In each of these Respects, the *Rhetorician* can easily furnish himself with a rich Variety of Figures, and figurative Turns and Expressions; for the *Flowers* which grow in the Garden of Rhetoric are almost infinite in Respect of their *Names*, *Number*, and *Species*.

PRONUNCIATION is the last great Part, and regards a graceful and apt Confirmation of the *Voice* and *Gestures*, comporting with the Nature of the Subject. The *Voice* should be clear, articulate, free, natural, unaffected, strong, and harmonious. The *Gestures* of the Body graceful, and manly, expressive of proper Passions according to the Subject. This especially respects the Air of the Countenance, and the Tone of the Voice; a *Monotony* of Voice, and the Sameness of Gesture are such Vices of Oratory, whether that of the *Bar*, *Pulpit*, or *Theatre*, as above all other Things, render it irksome and disagreeable to the Hearers.

PRAXIS VI.

On LOGIC.

LOGIC is the Art of *Reasoning* on any Subject, in order to discover *Truth* or *Error*; or, it is the Art of conducting the *Faculties of the Mind*, which are given us for that Purpose, and these are *Four*, viz. 1. *Perception*, whereby we perceive and contemplate the Species of external Objects offered to the Mind by the Senses. 2. *Judgment*, by which we compare Ideas together, in order to affirm or deny some Property of them. 3. *Reasoning*, *Argumentation*, or *Ratiocination*, whereby we infer one Proposition from two or more that are premised. 4. *Disposition*, which is that Act of the Mind, by which we dispose the several Ideas in such Order and Manner, as to yield the most perfect Knowledge of the Subjects to which they belong; and this, by *Logicians*, is called *Method*.

The Subjects of the *Perceptive Faculty* are all Things that offer themselves to our Senses; the *Ideas* which the Mind forms of them; and the Terms by which we express them; in all which we consider the following Things (by the *School-Men*) usually call'd *Predicabiles*, or *Predicaments*, viz. 1. The *Genus*, or general *Nature*, as an *Animal*. 2. The *Species*, or particular Sort; as *Man*, *Horse*, &c. 3. *Difference*, or that Quality which makes one Thing of a different Nature from another, as *Roundness* in a *Globe*. 4. *Property*, or Mode peculiar to any Body, as *Talking* in a Man, *Barking* in a Dog, *&c.* 5. *Accident*, which is any Thing that may casually happen to a Body, and is not essential to its Nature, as *Tallness* or *Shortness*, *Beauty* or *Deformity*,

formity, &c. *Ideas* are divided into, 1. Sensible, or such as we acquire by the Senses, as *Colours*, *Sounds*, *Tastes*, &c. 2. *Mental*, which we gain by Reflection in the Mind, as such as relate to *God*, *Spirits*, *Faculties* of the Mind; Passions, as *Hope*, *Fear*, *Love*, &c.

Again, Ideas are distinguish'd into, 1. *Simple*, or indivisible, as those of *Heat*, *Cold*, *Sweet*, *Bitter*, &c. 2. *Complex*, which is made by joining two or more of the Simple ones; as a *biteer-sweet Apple*, a *deep Blue*, &c. 3. *Compound*, such as contain two different Ideas of a different Nature together, as a *Medicine* of different Ingredients, Harmony of different Sounds united, *&c.* 4. *Collective Ideas*, such as consist of a Number of Ideas of the same Kind, as an *Army of Men*, a *Flock of Sheep*, &c. There are also various other Distinctions of Ideas; as into *real* and *imaginary*, *clear*, and *confused*, *adequate* and *inadequate*, *true* or *false*, &c.

JUDGMENT the second great Part of Ratiocination, is the Doctrine of *Propositions*; and directs a *just Definition* of Words and Terms, in order to form a *Proposition*, which is a Sentence affirming or *denying* something of the Subject thereof; as, *Plato was a Philosopher*.

In a Proposition, three Things are consider'd, 1. The Subject, as *Plato*. 2. The *Predicate*, or that which is affirmed, or deny'd, *viz.* that he *was a Philosopher*. 3. The *Copula*, which joins both the former, and consists of *affirmative* or *negative* Particles; as *am*, or *am not*; *was* or *was not*, &c.

Propositions are distinguished into, 1. *Universal*, by the Words *all*, every; *no*, none, &c. *as all Men must die*; *none*, or *no one* knows when. 2. *Particular*, by the Words, *some*, *many*, *a few*, &c. As *some Men* are born blind; *few are* truly wise.

3. *Single*,

3. *Single*, or *individual*; as Sir *Isaac Newton* excelled all in Knowledge. 4. *Affirmative*, as God *is* a Spirit. 5. *Negative*, as Man is not immortal; *none are* perfectly innocent, *&c.* 6. *Compound*; when there are two or more *Subjects* or *Predicates*; as, *Light and Heat enliven and delight both Men and Beasts.* 7. *True*, which represents the true or real State of Things; as, *Birds have Wings.* 8. False; as *Angels have Wings*; Brutes are meer Machines. 9. *Dubious*; as the Planets *are supposed* to be inhabited, &c.

ARGUMENTATION, or REASONING, is the third great Part of Logic; and here the Logician has Recourse to a technical Method of forming the *Argument* or *Syllogism*, by which he proves his *Thesis* or Position. In which Syllogism, there are three Terms. 1. The *Major*, which contains the *Predicate*. 2. The Minor, which contains the *Subject*; and, 3. The *Middle Term*, by which the other two are connected to shew their Agreement or Disagreement. Thus, suppose the Question were, *Whether God must be worshipped?* Here *Worship* is the *Major* or *Predicate*; God, the Subject or *Minor-Term*, and the *Middle-Term* in order to form the Argument, I make the Idea of *a Creator*, and then from the whole reason thus,

Our *Creator* ought to be *worshipped*;
But *God* is our *Creator*,
Therefore *God* ought to be *worshipped*.

These are the three Propositions of a Syllogism, call'd the *Major*, *Minor*, and *Conclusion*. The form of a Syllogism is greatly varied by the Scholastic Methods of Mood and Figure, with which it would avail us very little to be acquainted; there are also various compound Syllogisms, under different Forms and Names, as the *Epichirema*, *Dilemma*,

Dilemma, *Prosyllogism*, and *Sorites*; to which may be added, the following defective Syllogism, *viz.* an *Enthymem*, *Induction*, *Example*. The Syllogism, when artfully contrived to deceive by false Reasoning, is called, a *Paralogism*, or *Sophism*, and the Person who uses it a *Sophist*, or an *Equivocator*.

DISPOSITION is the last great Part of Logic, and consists in the *Art of Method*, or a dialectical Distribution of Things according to the Order of Nature, or as the Subjects treated of may require. *Method* is twofold, *Synthetic* or *Analytic*. *Synthesis* or *Composition*, is that which begins with the several Parts, and proceeds to the Knowledge of the whole; as Geometers first treat of *Points*, *Lines*, and *Angles*; then of *Triangles*, *Squares*, *Circles*, *&c.* then of the more compounded Figures and Properties of *solid Bodies*; and thus compose an entire System of their Art.

Analysis is that Part of *Method* which begins with the Definition and general Account of the Subject; and then considers and treats of the Nature and Qualities of all the Parts separately; and in this Manner are most of the Sciences taught, as *Grammar*, *Logic*, *Rhetoric*, *Music*, *Arithmetic*, *Algebra*, *Philosophy*, &c.

ONTOLOGY, or METAPHYSICS, has been sometimes represented as a sublimer Part of *Logic*, sometimes it has been made a particular Science of itself; but as the Subject is *Being*, or *Entity* in the Abstract, or separately considered from *Body*, *Form*, or *Quality*, it is too nice a Speculation to be here insisted upon; and indeed as we know so little about *Entity* or *Non-Entity* in General, and nothing at all about the Nature and Existence of *Spirits*, or Spiritual Being; it appears to be more of a *Science of Words* than *Things*, and as such, it is left for their Amusement, who delight in high sound-

ing

ing Words, and can be pleaſed with *Noiſe about Nothing*.

PRAXIS VII.

On POETRY.

POETRY is the Art or Faculty of *making Verſes*; and a Perſon naturally poſſeſſed of a Genius for this Purpoſe, is called a Poet; one who is not, and yet pretends to it, is call'd a Poetaſter, or Verſifier.

VERSE is compoſed of *Metre* and *Rhyme*. Metre is when every Line is confined to a certain Number of Syllables, as *ſeven*, *eight*, or *ten*; and the Words ſo diſpoſed, that the Accents may fall on ſuch Syllables as yield a Sort of Harmony to the Ear.

RHYME is the Similitude or Likeneſs of Sound in the laſt Syllable of the Lines; ſometimes in the Syllable next the laſt; as in humorous and droll Subjects, like that of *Hudibras*.

A *Diſtich* conſiſts of *two Verſes*; and a *Stanza* of three, or more.

An *Ode*, or *Song*, is a certain Number of *Stanzas* more or leſs, adapted to *Lyric Poetry*, or ſuch as was anciently ſet to the *Lyre* or *Harp*.

A POEM is a compleat and finiſh'd Piece of *Poetry*, whether in *blank Verſe*, or *Rhyme*.

The *Metre* in Poetry conſiſts of a certain Number of Feet made up of long and ſhort Syllables; ſome Feet are of two Syllables; thus a *Spondee*, has two long Ones; a *Pyrrhic*, two *ſhort*; a *Trochee*, one *long*, and one *ſhort*; *Iambic*, one *ſhort* and one *long*.

A Foot

A Foot of three Syllables is a *Molofs*, of three long; a *Tribrach* of three ſhort; a *Dactyl*, one long, and two ſhort; *Anapeſt*, one ſhort and two long; with many others not worth our Mention, as we have ſcarce any Thing more than the *Iambic Foot* in *Engliſh Verſe*.

If a Verſe conſiſt of *ſix Feet*, it is call'd *Hexameter Verſe*, as was all the *Latin* and *Greek* Poetry of the Heroic Kind. But if the Verſe conſiſted only of *five Feet*, it was call'd *Pentameter*, as in moſt of the leſſer Compoſitions.

The Kinds of Poetry are various, according to the *Subject*, *Deſign*, *Characters*, &c.

PASTORAL is a Poem, that deſcribes a *Shepherd's Life*, or that of *Rural Nymphs* and *Swains*; it is alſo call'd *Bucolics*, from *Cow-Herds*; and *Georgics*, when *Huſbandry* and *Agriculture* are the Subjects.

ELEGY is a *mournful Poem*, or *funeral Song*; invented to bewail the *Death* of a Friend, the Coyneſs or Cruelty of a Miſtreſs; and to expreſs all other *plaintive*, *mournful*, and *melancholy* Subjects and Themes.

LYRIC-POETRY is diſcern'd and diſtinguiſh'd from all others by its peculiar Sweetneſs, *Beauty*, and *Elegance of Diction*; is generally uſed in the Compoſition of *Songs* and *Odes*; and eſpecially in *Pſalms* and *Hymns*, to be ſung with the Voice, and ſet to Muſic.

The PINDARIC ODE (ſo call'd from its Inventor *Pindar*) is a Sort of Poetry which conſiſts of *looſe and free Numbers*, and *unequal Meaſure*; and is exerciſed on all Subjects, *pleaſant*, *grave*, *amorous*, *heroic*, *moral*, and *divine*.

SATYR is a *free*, *jocoſe*, *witty*, and *ſharp* Poem, ſeverely inveighing againſt *Vice*, and all *corrupt Manners* and *Perſons*; in ſhort, the Matter of Satyr is *Turpitude*; its *Manner invective*; and End *Shame*.

The Subject of Satyr should be *Truth* and *Facts*; otherwise it degenerates into a *Libel* or a *Lampoon*.

COMEDY is a Part of *Dramatic Poetry*; the *Drama*, being any Poetry acted on a *Stage*, is usually call'd a *Play*. Hence all the *humorous and comical Scenes* of Life become the Subject of *Comedy*; and its End is to expose and deride Vice and Folly, and to recommend Virtue, by *personal Imitation*. A *Comedy* has five Parts, *viz.* 1. The *Prologue*, or previous Speech, wherein the Occasion, Design, and Argument of the Play is declared. 2. *Protasis*, which proposes the Subject-Matter of the Play. but the End is not yet discovered. 3. *Epitasis*, which is the working up of the *Plot* or *Fable* towards a Discovery. 4. *Catastasis*, in which the Plot is at its greatest Height. 5. *Catastrophe*, in which the *Plot* is *unravall'd* or *discovered*, and all Things terminate in a *happy Manner*. In all Plays there are *five Acts*, and each Act consists of *two Scenes* or more.

TRAGEDY is the most sublime and useful Part of all Dramatic Poesy; here the *Calamities* of *illustrious Persons* are represented and acted over again; we are hereby affected with *Pity*, *Mercy*, and *Terror*; and taught to avoid the *disastrous Occasions* of those *tragical Events*. In this Sort of Play, the *Fable*, the *Manners*, the *Sentiments*, and the *Diction*, all demand the Poets utmost Art and Care. And if in any wise the *Theatre*, or *Theatrical Entertainments* are justifiable, it must be here, where we are made as much as possible aware of the *Miseries of human Life*, and have the *noblest Passions* excited in us towards those who *unhappily fall under them*.

The EPIC, or HEROIC POEM, is a poetical Narration in Verse of some illustrious and *important Actions* of the *Hero* celebrated in the Poem; as the great Exploits of *Achilles* in the *Iliad* of *Homer*, of

Ulysses

Ulysses in his *Odysses*; and of *Æneas* in *Virgil's Æneid.*

The EPIGRAM is an inferior Sort of Poem; it has three Things essential, *viz. Brevity* or *Conciseness*; *Beauty*, or Elegance of Expression, and *Point*, or *sharp Turn of Wit* at the End, which is the principal Thing of all.

ACROSTIC is a Sort of low Wit in Verse, where the Skill of the Poet is employ'd to make the *initial Letters* of the Poem consist of some Persons *Name*, *Title*, or *Motto*; this and the *Anagram* is reckon'd the *first* among the Species of *false Wit* by the *Spectator.*

An EPITHALAMIUM is a *Nuptial Song* or *Poem*, sung on the Wedding-Night; the Subject of which, are the Joys and Praises of the *Bride* and *Bridegroom*, the *Felicities* of *Matrimony*; *Invocations*, *Wishes* and *Prophesies* relating to their future, numerous, and hopeful Off-spring.

GENETHLIACON is a *Birth-Day Ode*, or *Song*, wherein the *Pedigree* of the *Parents*, their brave and heroic Actions, are recited, their Virtues celebrated; also the propitious Influences of the *Deity*, the *Heavens*, the *Guardian Angels*, and particularly the *Genius* that rules the Birth and Fortune of the *new-born Child are celebrated*; and the Poet concludes with Wishes of *Life* and *good Fortune* for the *Child*, and *Hopes*, *Comfort*, and *Felicity* to the *Parents.*

EPICEDIUM is a *Funeral Song*, used to be sung at the Expences of the deceased; consisting of the *Praises* of the Dead, the *Frailty* of human Life, the *Certainty* of Death; and the many afflicting and lugubrous Accidents in Life, that tend to our Dissolution; together with the Consolations arising from the Hopes of a *happy Eternity.*

PANE-

PANEGYRIC is a *laudatory Poem* or Speech, made before a public Assembly, and receives various *Epithets*, according to its Subject-Matter, and *Design*; as *Eucharistic*, which gives Thanks; *Encomiastic*, when the Subject is *Praise*; and *Paræenetic*, when it *exhorts* and *instructs*.

EPITAPH is a Sort of *Epigrammatic Poem*, which at first was used to be pronounced at the *Tomb* of the Body *interred*; but since it has denoted only the *Inscription on the Tomb*, in *Verse*, generally, though sometimes in *Prose*.

As to the *Rondeau*, *Cento*, *Echo*, &c. they are such trifling Pieces of Art, that scarce any Poet but in a merry Vein, or some jocose Occasion, will even use it.

PRAXIS VIII.

On GEOGRAPHY.

GEOGRAPHY is a Science which teaches the Knowledge of the Globe of the Earth we live upon, by giving a just Description of all its Parts, as far as they have been hitherto discover'd. And because, the Superficies of the Earth consists partly of *Land*, and partly of *Water*; it is therefore commonly call'd, the *Terraqueous Globe*. Also, that Part which treats of the *Land*, is more properly call'd *Geography*; as the other which treats of the *Water*, or *Aqueous Surface*, is call'd *Hydography*.

General Geography gives an Account of the Magnitude or Dimensions of the Earth; of its constituent Parts, consisting of various Kinds of Earths, Minerals, Fossils, Stones, and *Strata*, as far as they have been observed. Also the Proportion

tion of *Land* to *Water*; and the different Kinds and Qualities of the latter.

The *terrene Part* of the Earth's Surface is divided, in Respect of *Quantity* and *Form*, as follows.

I. CONTINENTS, which are large Parts, comprehending many Nations and Kingdoms; of these there are four, *viz.* *Europe*, *Africa*, *Asia*, and *America*.

II. ISLANDS, which are lesser Parts of Land entirely surrounded with Water; as the Isles of *Britain*, *Madagascar*, *Borneo*, &c.

III. PENINSULAS; these are Parts of Land, compass'd with Water on all Sides but one, where it is join'd to the *Main Land* by

IV. An ISTHMUS, which is that *narrow*, *long Neck* of Land, by which you pass from the *Continent* to the *Peninsula*.

V. PROMONTORIES are high Mountains, *Head-Lands*, or *Capes*, that run far out into the Sea.

VI. MOUNTAINS are the highest Parts of the Earth, rising far above the Level of its Surface into the Air.

The Waters of the Earth, by *Hydrographers*, are distinguished, as follows.

I. Into OCEANS, which are those large Collections of Water that cover the greatest Part of the Earth's Surface; as the *Atlantic Ocean*, the *Western Ocean*, *Mer del Zur*, &c.

II. SEAS, which are Waters that lie between the *Continents* and *Islands*; as the *Indian-Sea*, the *Red-Sea*, the *Mediterranean-Sea*, &c.

III. BAYS, or GULPHS, are those Parts of the Sea or Ocean, that run up and spread themselves within the hollow, or concave Parts of the Land; as the *Bay of Biscay*, the *Gulph of Mexico*, &c.

IV. LAKES, which are those large Collections of Water that lie wholly within the Land, and have

on

no visible Communication with the Sea; as the *Lake of Constance*, &c.

V. RIVERS, which are large inland Currents of Water, tending to the Sea, into which they disembogue themselves.

VI. FOUNTAINS or SPRINGS, which are those Waters that issue from the Sides of Hills and Mountains, where they form Pools or Basons, from whence the Waters descending in Rivulets, give Rise to Rivers.

Of these Springs, some are constant or *Perennial*; some *intermitting*, and others *reciprocate* their *Tides*, or ebb and flow. Some are Saline, others fresh; some abound with *mineral* Parts, as the *Chalybeat* with *Steel*; the *Sulphureous*, with *Sulphur*, &c.

When the convex Part of the Earth is projected upon a Plan, it is call'd a *Map*; and when the Sea, or any Part, is so projected *in Plans*, with its Rhomb Lines, *&c.* for the Purpose of Navigation, it is call'd a *Chart*; as the *Plain Chart*, *Mercator's Chart*, &c.

The Earth is represented in Miniature, by the *artificial, terrestrial Globe*; on which are delineated the Circle call'd the *Equator*, on which are measured the *Degrees of Longitude*; the *Meridians*, or Circle of *Latitude*. The *Compass* on the *Horizon*, shews the *Bearings*; the *Quadrant of Altitude* measures the Distance of Places; with many other useful Problems.

The Continent of EUROPE contains the following Nations, Kingdoms, or States, *viz.*

1. GREAT-BRITAIN, consisting of *England* and *Scotland*, which, with *Ireland*, make the *British Monarchy*.

2. FRANCE, whose Metropolis is PARIS; it is divided into *Picardy*, *Isle* of *France*, *Champaigne*, *Normandy*, *Bretany*, *Orleannois*, *Lionnois*, *Provence*, *Languedoc*,

Languedoc, *Guienne*, *Gascony*, *Dauphine*, *Burgundy*, *Lorrain*, and *Alsace*.

3. SPAIN, whose Capital is MADRID; it contains *Gallicia*, *Austuria*, *Biscay*, *Navarre*, *Arragon*, *Catalonia*, *Valentia*, *Murcia*, *Granada*, *Andalusia*, *Old Castile*, *New Castile*, *Leon*, *Estremadura*, besides the Island of *Ivica*, *Majorca*, and *Minorca*.

4. PORTUGAL, the chief City, LISBON.

5. ITALY, the Capital, ROME; it contains the Dukedoms of *Savoy* and *Tuscany*, the Principality of *Piedmont*, Republics of *Monserrat*, *Milan*, *Parma*, *Modena*, *Mantua*, *Venice*, *Genoa*, *Lucca*, *St. Marino*; the Kingdoms of *Naples*, and the Territories of the Pope. With the Islands of *Sicily*, *Sardinia*, *Corsica*, *Malta*, and many others.

6. SWITZERLAND, the chief City, BERN; it contains the Cantons of *Bern*, *Friburg*, *Basil*, *Lucern*, *Soloturn*, *Schaffhausen*, *Zurick*, *Appenzel*, *Zug*, *Swisse*, *Glaris*, *Uri*, *Underwald*, &c.

7. The NETHERLANDS, containing the seven *United Provinces* of *Holland*, *Zeland*, *Friesland*, *Groningen*, *Overyssell*, *Gelderland* and *Zutphen*, and *Utrecht*: with the *Austrian* and *French Netherlands*.

8. GERMANY, the Capital of which is VIENNA; it contains the Circles of the Upper and Lower *Saxony*, *Westphalia*, *Upper* and *Lower Rhine*, *Franconia*, *Austria*, *Bavaria*, and *Swabia*.

9. HUNGARY, whereof the chief City is PRESBURG.

10. BOHEMIA, the chief City PRAGUE.

11. TRANSILVANIA, chief City *Hermanstat*.

12. SCLAVONIA, the chief City, *Posega*.

13. CROATIA, the chief City, *Carlstat*.

14. POLAND, containing *Great* and *Little Poland*, *Royal* and *Ducal Prussia*, *Samogitia*, *Courland*, *Lithuania*, *Warsovia*, *Walachia*, *Polesia*, *Red Russia*, *Podolia*, and *Volhinia*.

15. RUSSIA

15. RUSSIA or MOSCOVY, its Capital is *Petersburg.*

16. SWEDEN, the Capital *Stockholm.*

17. DENMARK, the chief City *Copenhagen.*

18. NORWAY, the chief City *Bergen.*

19. TURKEY in *Europe*, chief City *Constantinople.*

The Continent of ASIA, is divided into *Turkey* in *Asia*, *Arabia*, *Persia*, *India* within the *Ganges*, *India* beyond the *Ganges*; *China*, *Chinese Tartary*, *Thibet*, and *Mogul Tartary*, *Siberia*, and the Asiatic Islands in the Levant and Archipelago, and the Oriental Islands of *Japan*, *Formosa*, *Anyan*, the *Philippines*, *Molucco's*, and *Maldivia* Islands.

The Continent of AFRICA, contains the Kingdom of *Egypt*, *Abyssinia* or *Ethiopia*, *Nubia*, *Zanguebar*, *Caffaria*, or the Country of *Hottentots*, *Monomotopa*, *Monomugi*, *Angola*, *Congo*, *Benin*, *Guinea*, *Negroland*, *Zaara*, *Biledulgerid*, *Morocco*, *Algiers*, *Tunis*, *Tripoli*, *Babary*; together with a great Number of Islands, as *Madagascar*, *Zocotara*, *Babelmandel*, *St. Helena*, *Cape Verd Islands*, the *Canaries*, *Madeira* Islands, the *Azores*, *Teneriff*, *Ferro*, &c.

The Continent of AMERICA is divided into North and South. *North America* contains *Old* and *New Mexico*, *Florida*, *Canada*, *Carolina*, *Georgia*, *Virginia*, *Maryland*, *Pensylvania*, the *Jerseys*, *New York*, *New England*, *Nova Scotia*, *New Britain*, &c. And *South America* contains *Terra Firma*, *Amazonia*, *Brasil*, *Paraguay*, *La Plata*, *Pantagonia*, *Chili*, *Peru.* Also a vast Number of Islands in the Bay of *Mexico*, as *Cuba*, *Hispaniola*, *Jamaica*, the *Antilles*, *Bahama*, and *Caribbee* Islands, besides the great Islands of *Calafornia*, and *Newfoundland* in the North, and *Terra del Fuego* in the South.

PRAXIS

PRAXIS IX.

On CHRONOLOGY.

CHRONOLOGY is the Science which treats of the Nature, Parts, and Measures of *Time*. Time is the *Duration of Things*; its Parts are, *Cycles*, *Years*, *Months*, *Weeks*, *Days*, *Hours*, *Minutes*, *Seconds*, &c. And by these, the larger and lesser Intervals of Time are estimated, and measured.

The most common, or standard Measure of Time, is a YEAR, which is the Space of Time taken up by the Sun, in making one Revolution in the *Ecliptic*, and is therefore call'd the *solar Year*. This Year is distinguish'd into *Tropical* and *Sidereal*, and again, into *Astronomical* and *Civil*.

The *tropical Year*, is the time the Sun takes up in going from any Point of the *Ecliptic*, and returning to the same again.

The *sydereal Year*, is the Time the Sun takes in going from a *fix'd Star*, and returning to the same.

The *civil Year*, is either *Common* or *Bissextile*; the Common Year consists of 365 Days; the *Bissextile Year* of 366 Days, by reason of one *intercalary Day* in four Years.

There is also a *lunar Year*, consisting of twelve *Lunations*, or Periods of the Moon about the Earth, which make 354 Days. To this Year, a Month is sometimes added to adjust it to the solar Year; and then, it is call'd the *Embolimic Year*.

The *Jews* and *Romans* reckon'd their Time by *lunar Years*; but as this does not agree with the Motion of the Sun, *Julius Cesar* instituted the

solar

ſolar Year, with the *Intercalion* of a Day, (as before-mentioned) once in four Years; and from thence it was call'd the *Julian Year* or *Account*, and of late the *Old Style*.

But ſince the *Julian Year* exceeds the true *Solar Year* by eleven Minutes, *Pope Gregory* XIII. obſerving from thence, that *the Equinoxes* were ten Days too ſoon, he threw out ten Days to reſtore the *Equinoxes*, *Solſtices*, &c. to their former Places in the Calendar; and this Correction is call'd the *Gregorian Account*, or *New Style*.

MONTHS, are the Parts of a *Year*. A *civil Month*, is the twelfth Part of a Year. The *aſtronomical, or lunar Month* is either *ſynodical*, which is the Time between two Conjunctions of the Sun and Moon, and is call'd a *Lunation*; or *Periodical*, which is the Time in which the Moon makes one compleat Revolution in the *Ecliptic*.

A DAY, is the Space of Time contained between the Riſing and Setting of the Sun; and this is called the artificial Day. But the *natural Day* contains both Day and Night, and was therefore by the *Greeks* call'd *Nychthemeron*.

An HOUR, is the 24th Part of a *natural Day*.

One of theſe is divided into ſixty Parts, call'd *Minutes*; one Minute into ſixty *Seconds*; theſe again into *Thirds*, and ſo on.

A CYCLE is a *Circle* or *Period of many* Years; of which they are two remarkable ones, *viz.* The *Solar* and *Lunar Cycle*.

The SOLAR CYCLE, or Cycle of the Sun, is a Period of twenty-eight Years; in this Cycle they denote the Days of the Week, by the ſeven firſt Letters of the Alphabet, A, B, C, D, E, F, G. One of which ſtanding againſt *Sunday*, is call'd the *Dominical Letter*, for that Year of the Cycle. And becauſe the Year begins and ends on the ſame Day of

the Week, these Dominical Letters will be different every Year, and proceed in a retrograde Order: Also, because every fourth Year is Bissextile, that will disturb the Order of the Letters, and cause that the same Days of the Week and Dominical Letters will not return to the same Days of the Month, till after twenty-eight Years.

The LUNAR CYCLE, or *Cycle of the Moon*, is a Space of nineteen Years; call'd also the *Metonic Cycle*, from its Inventor *Meton*. The Numbers of this Cycle being of great Use, were formerly wrote in Gold; and are there call'd *Golden Numbers* or *Primes*. This Cycle shews the *Changes* of the Moon, and the Time of *Easter*, and other moveables Feasts, by means of the Numbers call'd the *Epacts*, which are the eleven Days, by which the *Lunar Year* falls short of the Solar Year.

From the Cycles of the *Sun* and *Moon* multiplied one into the other, there arises another Cycle or Period call'd (from its Inventor *Victorius*) the *Victorian Period*, and consists of 532 Years; at the Expiration of the new and full Moon, the Time of *Easter*, and the Dominical Letters all return in the same Order of Time as in the former Cycle, and so on in all succeeding Cycles for ever. *Dionysius*, a *Roman* Abbot, made some Correction of this Cycle, and from thence it was call'd the *Dionysian Period*, or *Great Paschal Cycle*.

The *Romans* made Use of *a Cycle*, call'd the *Cycle of Indiction*, because it shew'd the Times of certain Payments made by the *Roman Subjects* to the *Republic*; it consisted of three *Lustrums*, or fifteen Years; it was established by *Constantine*, *A. D.* 312, in the Room of the *Greek Olympiads*.

By multiplying the *Cycles* of the *Sun*, *Moon*, and *Indictions* together, there arises another very large Cycle of 7980 Years, call'd the *Julian Period*,

riod, from *Julius Scaliger* the reputed Author of it.

EPOCHA, or ÆRA, is a certain Term or fix'd Point of Time, made famous by ſome remarkable Incident, from which, as a *Radix*, or *Root*, we begin our Calculations and Computations of Time, thus, the Creation of the World; the Building of *Rome*; the Æra of *Nabonaſſar*; the *Hegira*, or Flight of *Mahomed*; the Perſian *Jeſdegird*; the *Birth of Chriſt*, which is the moſt famous of all others, and uſed throughout *Chriſtendom*.

According to what Æra we reckon by, we date the Time of every memorable Tranſaction; as, A. M. *i. e. Anno Mundi*; the Year of the World; *A. D. i. e. Anno Dimini*, the Year of our Lord, and ſo of other *Epocha*'s.

PRAXIS X.

On ASTRONOMY.

ASTRONOMY is that Science which teaches the Knowledge of the heavenly Bodies, the *Sun*, *Moon*, *Planets*, *Comets*, and *Stars*, reſpecting their Nature, Magnitudes, Diſtances, Motions, and Uſes.

The *Aſtronomer* conſiders the azure Sky, or *Firmament* as nothing more than the apparent Boundary of Sight, which muſt therefore be of a ſpherically *concave Figure*, in which all the Celeſtial Bodies muſt appear. Thoſe which are far diſtant from us, appear only as luminous Points, which we call *Stars*.

Of theſe STARS, ſome appear to be *fix'd*, and others *moveable*; theſe latter are call'd *Planets*, and are of two Sorts, *viz. Primary*, and *Secondary*. The *Primary Planets* are found to revolve about one large *central Body*, which ſome have ſuppoſed to

to be the *Earth*, as *Ptolemy* of old; and for that Reason, this has been generally call'd the *Ptolemaic System.*

The *Secondaries*, call'd *Moons*, or *Satellites*, are such as revolve about the Primaries; thus the Earth has one Moon; *Jupiter* has *four*; and *Saturn* has *five*; which were first discovered by the *Telescope*, nor are they to be seen without it.

But it has been found, by the Skill and Observations of Astronomers, that the Planets do not revolve about the *Earth*, but about the *Sun*; whence the true System of the World comes to be call'd the SOLAR SYSTEM. This was, in ancient Times, known to, and taught by the School of *Pythagoras*; and from thence it was call'd the *Pythagorean System.* But in Process of Time, it was lost; and of late Years received and taught by *Copernicus*, and from thence call'd the *Copernican System.* Also, because Sir *Isaac Newton*, the first of all Men, demonstrated the Cause and Laws of Planets Motions, it is very properly now call'd, the *Newtonian System.*

This System consists of the *Sun*; the PALNETS, Primary and Secondary; and the *Comets.* The SUN is that prodigious large Body of Fire and Light, which possesses the Central Part; which by its great Power of Attraction, governs the Motions of the Planets and Comets, and animates them with Light and Heat. It is about one hundred Times as large in Diameter as our Earth; and therefore, about a Million of Times as large in Bulk; it is found to turn about its Axis once in about twenty five Days.

The *first* Planet in the System is MERCURY, which at the Distance of 32 Millions of Miles, revolves about the Sun in about 88 Days.

The *second* Planet is VENUS, and what we call the *Evening and Morning Star*; its Diſtance is about 59 Millions of Miles; and its *Periodical Time* about 225 Days.

The *third* Planet is our EARTH; at the Diſtance of about 81 Millions of Miles; it performs its Period about the Sun in 365 Days, or one Year.

The *fourth* Planet is MARS; at the Diſtance of about 123 Millions of Miles; it circulates about the Sun in ſomewhat leſs than two Years.

The *fifth* Planet is JUPITER; 424 Millions of Miles from the Sun, and makes its Circuit about it once in a little leſs than twelve Years.

The *ſixth* and *laſt* is SATURN, which, at 777 Millions of Miles Diſtance, deſcribes its enormous Orbit about the Sun in about 29 Years and an half.

The COMETS are ſuch planetary Bodies, as deſcribe very elliptic, or eccentric Orbits about the Sun; coming very near to it on one Part (thence call'd the *Perihelion*) and going very remote from it on the other, called the *Aphelion*.

Theſe are all the conſtituent Parts of the *Solar Syſtem*, which are uſually repreſented and explain'd in the *Orrery*, *Planetarium*, and *Cometarium*; as are alſo the Nature and Manner of *Solar and Lunar Eclipſes*, the *Phaſes* of the Moon, the *Viciſſitude of Seaſons*, the *Alterations* and various Lengths of Day, and Night; the *Preceſſion of the Equinoxes*, &c.

As to the FIXED STARS, as they have no ſenſible Parallax, we know nothing of their Diſtance, only that it is immenſely great; and that therefore, they muſt be vaſtly large Bodies, and ſhine by their own innate Light, and are conſequently Suns, and no doubt, deſign'd each of them like ours, to inform a Syſtem of Planets, and to animate them with Light and Heat.

By

By the ARMILLARY SPHERE and CELESTIAL GLOBE, many curious and delightful Problems of Aſtronomy are ſolved. Thus the *right and oblique Aſcenſion* of the heavenly Bodies are ſhewn by the *Equinoctial Circle*; their *Declination* North or South, on the *General Meridian*; their *Longitude* in the Ecliptic; and their *Amplitude* on the *Horizon*. Alſo their *Riſing*, *Southing*, and *Setting*, every Day, having firſt found their Places in an *Ephemeris*, and rectified the Globe to the Latitude of the Place.

PLANISPHERES will alſo anſwer the ſame Purpoſes, as they conſiſt in a Projection of all the Conſtellations, together with the ſeveral Circles of the Sphere *in Plano*; but theſe are now very much out of Uſe, as being difficult and little underſtood.

The ZODIAC is a Part of the Heavens, five Degrees on each Side the Ecliptic; and contains the twelve Signs, viz. *Aries*, *Taurus*, *Gemini*, *Cancer*, *Leo*, *Virgo*, *Libra*, *Scorpio*, *Sagittarius*, *Capricorn*, *Aquarius* and *Piſces*.

PRAXIS XI.

On HISTORY.

HISTORY is a *Narration*, or *Relation of Things*, Action, and Events, juſt in the Manner they happen'd, or were tranſacted; and according to the Time or Year of ſuch Period or Æra, as the Hiſtorian makes Uſe of. And the Art of writing Hiſtory is call'd *Hiſtoriography*; and the Knowledge of it, as a *Science* to be taught, is call'd *Hiſtoriology*.

The earlieſt Hiſtory we have is that of the *Creation* of the World; the Fall of Man; the Uni-

verſal *Deluge*, or Flood; the Preſervation of the human Race in the Family of *Noah*; and the repeopling the ſeveral Nations, by his three Sons, and their Poſterity.

The firſt *Monarchy* we meet with was the *Aſſyrian*, which began by *Nimrod*; was continued by his Son *Ninus*, and after him, by his Wife *Semiramis*, the moſt celebrated *Heroine* of ancient Hiſtory; and after 1300 Years, it was diſſolved on the Death of its laſt Monarch *Sardanaplus*.

Out of this aroſe two other *Empires*, *viz.* the *Babylonian* and *Perſian*; the firſt continued from its firſt Founder *Beleſis* to the Death of its laſt Monarch *Darius* the *Mede*, the Space of 210 Years.

That of the *Perſians* and *Aſſyrians* continued entire from *Arbaces* to *Sennacherib*; after that, it was united with the *Babylonian Empire* under *Eſſarhaddon*, and ſo continued till the Time of *Nabonatius* (or *Belſhazzer*) when it was ſubdued by *Cyrus*, who placed his Uncle *Darius* (or *Cyaxares*) on the Throne of *Babylon*, where after two Years he died.

Then CYRUS himſelf aſcended the Throne; and began the Univerſal *Perſian Empire* or *Monarchy*, over *Aſia* and *Africa*; after 205 Years the laſt King *Codomannus* (who aſſumed the Royal Title of *Darius*) was defeated by *Alexander*, Son of *Philip* King of *Macedon*; and thus this ſecond Univerſal Monarchy expired.

ALEXANDER was called the *Great*, both on Account of his Natural Valour, and alſo the Succeſs of his Arms; for in twelve Years, he ſubdued all the Nations from the *Adriatic Sea*, to the *River Ganges* in *India*; and thus began and ſettled the *Grecian Empire*, which was the third *Univerſal Monarchy*.

After

After *Alexander*'s Death, there arose great Confusion and Strife among his Generals, who (as there was no proper Successor left) took upon them the Government of the Empire; and these at last were reduced to Four, viz. *Cassander*, *Lysimachus*, *Ptolomy*, and *Seleucus*.

Cassander had the Kingdom of *Macedon* and *Greece*. *Lysimachus* govern'd *Thrace*, and the Parts of *Asia* which lay on the *Hellespont*, and *Bosphorus*. *Ptolomy* reign'd over *Egypt*, *Lybia*, *Arabia*, *Palestine*, and *Cælo-Syria*. And to *Seleucus* fell *Upper-Syria*, and the Rest.

The next Revolution in the Fortune of Kingdoms, gave Rise to the *Roman Empire*, the fourth and last *Universal Monarchy*. The first State of *Rome* was *Regal*, under twelve Kings; the Second was a *Consulate*, under a Series of *Consuls* for the Space of 470 Years. After this, the *Triumvirate* was form'd between *Julius Cæsar*, *Pompey*, and *Crassus*. But *Cæsar* aspiring to Universal *Dominion and Sovereignty*, after a long War with *Pompey*, whom he defeated, gain'd to himself, not only the Empire of the *Romans*, but, in a few Years, that of all the known World besides. And thus it continued under twelve *Cæsars*, to the Year *Anno Domini* 96.

The *Julian Family* being extinct, *Nerva* began a new Race; to whom succeeded thirty-one *Emperors* to *Constantine* the Great, who began to reign *Anno Domini* 306, and removed the Throne of the *Roman* Empire from *Rome* to *Byzantium*, now *Constantinople*.

The Empire there continued entire till the Time of *Theodosius the Great*, who died *Anno Domini* 395, after having divided the Empire between his two Sons *Arcadius* and *Honorius*; the Eastern Parts

he gave to the former, and the Weſtern Part to the lattle.

From *Arcadius* there followed a Succeſſion of ſixty-four Emperors in the Eaſtern Empire, of whom *Alexis* V. was the laſt, who was defeated by Prince *Henry* (Brother to Count *Baldwin*) and put to Flight; the City of *Conſtantinople* was taken; and this *Eaſtern* Empire, after having continued 800 Years, was diſſolved into other leſſer Kingdoms and States, of which three were remarkable, *viz.* That under the Emperor *Baldwin* at *Conſtantinople*; that under *Alexis Comnenus* at *Trebiſond*, and the third under *Theodorus Laſcaris*, who reign'd at *Adrianople*; but all theſe at Length, ſubmitted to the Power of the *Turks* under Sultan *Mahomet* II.

From *Honorius* (the ſecond Son) there are reckon'd about ten Emperors in the Weſtern Empire; in which Time it was in a declining State, and ſuffer'd many Depredations from ſeveral barbarous Nations, *viz.* the *Goths*, *Oſtrogoths*, *Vandals*, and *Lombards*; the *Picts*, *Huns*, *Alans*, and *Scythians*, who divided it among themſelves, and reigned and ravaged together, in different Parts, but eſpecially *Italy*, till at laſt *Charlemagne* (or *Charles the Great*) reduced them all to his Obedience, and eſtabliſh'd the *German Empire* over *Germany*, *France*, *Italy*, and Part of *Spain*. The *Perſian Empire* roſe out of the *Turks*; the *Empire* of the *Moguls* was founded by *Tamerlane* the Great; and the *Chineſe Empire* has its Origin unknown.

PRAXIS

PRAXIS XII.

On PHYSIOLOGY.

PHYSIOLOGY (call'd alſo *Phyſics*, and *Natural Phyloſophy*) has for its Subject the *Nature*, *Cauſes*, *Properties*, *Qualities*, *Operations*, and all other Affections of Bodies, which go under the general Denomination of the *Phænomena* of *Nature*.

The Nature of Bodies conſiſts in ſeveral Properties, ſome of which are *eſſential*, or ſuch as are neceſſarily connexed with the very *Eſſence* of Matter; and others which are *ſpecific* or accidental, and which diſtinguiſh one Sort of Bodies from another.

The eſſential Properties of Matter are as follow, *Extenſion*, or Bulk; *Solidity*, *Diviſibility*, *Mobility*, *Figurability*, *Ubiety*, and *Durability*; for every Body, or Portion of Matter, is neceſſarily conſider'd as *extended*, *impenetrable*, *diviſible*, *moveable*, *figured*, poſſeſſing ſome *Place*, and *durable* in one Shape or other. Some alſo add the *Vis Inertiæ*, or *Inactivity* of Matter; and alſo *Gravity*, though not rightly.

The Specific or accidental Properties, or Qualities of Matter, are generally reckoned the following, viz. *Luminoſity*, *Colour*, *Sound*, *Denſity* and *Rarity*, *Tranſparency* and *Opacity*, *Hardneſs* and *Softneſs*, *Rigidity* and *Flexibility*, *Conſiſtence* and *Fluidity*, *Heat* and *Cold*, *Humidity* and *Siccity*, *Elaſticity*, *Odours*, *Vapours*, &c. And this Part of the Science which gives an Explication of the Nature and Cauſes of theſe ſeveral Properties and Qualities of Bodies, and their Operations and Effects ariſing

from the different Forces, whereby the Corpuſcles attract and repel each other, is called *Somatology*.

The next great Part of this Science is called COSMOLOGY, as it conſiders the *whole World* of large compounded Bodies; and divides into three general Parts, under the Titles of *Uranology*, *Aerology*, and *Geology*.

URANOLOGY is the Science or Knowledge of the Heavens, that is, of all the heavenly Bodies; and their various Affections of *Diſtance*, *Magnitude*, *Motion*, &c. and therefore is divided into the following five Parts, *viz. Heliography*, which treats of the *Sun*; *Selenography*, which gives a Deſcription of the *Moon*; *Planetography*, which deſcribes the various *Phænomena* of the *Planets*; *Cometography*, which delivers all that is known of the wonderful Nature of *Comets*; and *Aſtrography*, which treats of the Nature of the *fixed Stars*.

AEROLOGY is a Philoſophical Account of the Nature, Properties, and Uſes of the *Air* or *Atmoſphere*, which encompaſſes the Earth on every Side. That Part which treats of the Generation and Properties of the Air, is call'd *Aerography*. That which treats of the Motion of Air, or the Winds conſtant and variable, is call'd *Anemography*; that which treats of the various Meteors, *viz. Clouds*, *Rain*, *Snow*, *Hail*, *Thunder*, *Lightning*, &c. is called *Meteorography*.

GEOLOGY is a Phyſiological Deſcription of the *Terraqueous Globe*, conſiſting of *Land* and *Water*; and this divides into two great Parts, *Geograghy* and *Hydrography*.

Geography is again ſubdivided into the four following Parts, *viz. Geography*, properly ſo called; *Minerology*; which treats of Minerals; *Phytology*, which treats of *Vegetables*; and *Zoology*, which treats of Animals.

GEO-

GEOGRAPHY, in a restricted and special Acceptation, is that Branch of Physics which describes the *Terrestrial Part* of the Surface of the Globe, with all its Parts and Affections, as to Quality, Figure, Soil, Productions, *&c.*

MINEROLOGY treats of Matters dug up out of the Earth; as, 1. All kinds of *Earths*, *viz.* Clay, Loam, Marl, Sand, *&c.* 2. *Ores*, which are Compositions of earthy and metalline Parts. 3. *Fossils*, as Salts, Chalk, Magnets, Coal, Stones, *&c.* 4. *Minerals*, as Gold, Silver, Copper, Iron, *Tin*, and *Lead.* 5. Precious Stones, as Diamond, Beryl, Crystal, Carbuncle, Jacynth, Topaz, Amethyst, Jasper, Ruby, Garnate, Onyx, Saphire, *&c.* 6. *Exuviæ* consisting of Shells and Parts of *Sea-Animals* found in the Bowels of the Earth, as the *Echini*, *Glossopetræ*, *Cockle* and *Oyster-Shells*, *Turbens*, *Scallops*, *Bones*, &c.

PHYTOLOGY gives a particular Account of all Kinds of *Vegetables*, or *Trees*, and *Plants*, that grow on the Surface of the Earth, or in the Sea, with a proper Distribution into their Kinds, their Uses, Virtues, *&c.* All which make the Science of *Botany*.

ZOOLOGY treats of the *Nature*, *Kinds*, and *Species* of Animals, under the following Heads, *viz.* 1. *Anthropography*, which treats of the Structure and Parts of the *Human Body*. 2. *Zoography*, which treats of the Nature and Parts of *Quadrupedes*, or *Brutes*. 3. *Ornithrography*, which treats of the Nature and Parts of *Birds*. 4. *Icthyography*, which gives a Description of *Fishes*. 5. *Entomatography*, which treats of all Kinds of *Insects*. 6. *Herpetography*, which describes all Kinds of *Reptiles*. 7. *Zoophytography*, which treats of the Nature of all Sorts of Creatures, that partake of both *Animal* and *Vegetable Nature*, as Oysters, Lobsters, Snails, *Polypusses*, &c.

HYDROGRAPHY is that Part of *Geology*, which treats of *Waters* of every kind on the Earth; as, of the *Oceans*, *Seas*, *Bays*, *Gulphs*, *Currents*, *Rivers*, *Springs*, *Lakes*, *Mineral Waters*, &c. The Nature, Manner, and Cauſe of their Production: and the Uſes they are of to Mankind.

PRAXIS XII.

On PNEUMATICS.

BY PNEUMATICS is meant that Science which delivers every Thing hitherto known or diſcovered, the Nature and Properties of Air, and the Uſe and Conſtruction of the ſeveral Inſtruments, which ſhew and illuſtrate the ſame.

The ATMOSPHERE is that large Body of Air, that environs the Earth on every Side to a very great Height. It is produced by a Fermentation in Bodies, by which the Particles on the external Part fly off by a repelling Force, and mix with the ambient Air, and ſo make a Part of the ſame; and here we deduce its many wonderful Properties and neceſſary Uſes. For firſt.

The WEIGHT, or *Ponderoſity* of the Air, muſt be eaſy to be underſtood; becauſe the Parts of Matter muſt be equally affected by Gravity, and therefore be equally heavy, whether they exiſt in this ſeparate State of Air, or whether they are fixed in Bodies.

The ELASTICITY, or Spring of the Air, is nothing more than the *Centrifugal* or repelling Force between its Particles. And this is the ſole Cauſe of all other elaſtic or ſpringy Bodies.

The *Tranſparency*, or diaphanous Property of the Air, is owing to the Tenuity or Smallneſs of its Parts,

Parts; for when the Particles of the moſt opake Body (as Quickſilver) become ſeparated by Solution or otherwiſe, they are always inviſible, and conſtitute a *tranſparent Medium.*

By the *Gravity of the Air* the Vapours riſe, the Clouds are ſuſpended, and the various Meteors are there formed; whether *Aqueous*, as *Rain*, *Snow*, *Hail*, *Miſts*, &c. or *Fiery*, as *Lightning*, the *Aurora Borealis*, and other *Coruſcations* in the Heavens.

By the *Elaſticity* of the Air, the *Sounds* are conveyed from the tremulous Body to the Ear; for Sounds conſiſt in the pulſive Motion of Air, acting on the Tympanum or Drum of the Ear, and the *auditory Nerve* within, by that Means exciting the Ideas of Sound.

The *Gravity and Elaſticity* of the Air together render it the neceſſary Means of *Reſpiration* in Animals by ruſhing into, and expanding their Lungs, and thereby communicating a vivifying Spirit to the Blood, as it paſſes through them in its Circulation.

The *Diaphaneity* of the Air is neceſſary to a clear, perfect, and diſtinct View of Objects placed in it.

In ſhort, without Air, all would be *dark* about us at Noon-Day; no Fire, Candle, or Coal would burn; and *Plants* as well as *Animals*, would languiſh, and die away.

The *Inſtruments* by which we demonſtrate the ſeveral Properties of the Air are many, the Principal of which is the AIR PUMP, by which the Air is exhauſted, or drawn out of the *Recipient* or *Glaſs-Receiver*, placed on the Top of the Frame; by this Means, they approach very near to a *Vacuum*, and thereby render the Weight and Spring of the Air very ſenſible.

The

The BAROMETER is that very useful Instrument, by which the Weight of the Air is shewn, by suspending a Column of Mercury in a Glass Tube inverted in a Bason of the same Fluid, and Hermetically sealed, or made close upon the Top. It is made in various Forms; as the *Diagonal Barometer*, the *Wheel Barometer*, the *Marine Barometer*, the *Pendant Barometer*, &c.

The THERMOMETER is an Instrument, by which are shewn the Degrees of *Heat* and *Cold* in the Air by the *Rarefaction* and *Expiration* of *Spirits*, *Oil*, or *Mercury*, contained in a Tube of a small Bore, and sealed on the Top. These are placed by a *graduated Scale*, which are of different Kinds, but that of *Farhenheit* is of most general Use.

The HYGROMETER or *Hygroscope*, is an Instrument to shew the Degrees of *Moisture* and *Dryness* in the Air, and this may be done by any Sort of Substance, which will expand or lengthen, when moist or wetted, and contract or shrink, when dry; so they are made in various Forms, according to the Pleasure or Design of the Artist.

The ANEMOMETER, or ANEMOSCOPE, is an Instrument contrived to *measure* the *Strength* or *Force of the Wind* by Vanes, applied like Sails to a Mill, raising or suspending a Weight upon a *conical Axis*, with several other Contrivances to answer such a Purpose.

VENTILATORS are a modern Invention, by which the tainted and infected Air of any close Room is presently thrown out, and fresh wholesome Air admitted in its Room. For this Purpose, they consist of a Box, in which there are two large *Valves* or *Boards*, moving up and down (like a *double Bellows*) in two contiguous Parts; one of which drives the foul Air out, and the other lets the pure Air in.

The

The CONDENSER is a ſmall Engine, by which the Air may be condenſed to a very great Degree, in order to ſhew many uſeful Experiments relating to the *Life* and *Health* of *Animals* and *Vegetables*, the Doctrine of Sounds, and various Points of Curioſity. And it is found, that the Spring of condenſed Air is ſuperior to any Force, as it will burſt any Veſſel in which it is contain'd.

PRAXIS XIV.

On OPTICS.

OPTICS is the Science of VISION, whether *Natural*, as performed in the *Eye*; or *Artificial*, as effected by Inſtruments. *Viſion*, or the Senſe of Sight, is in all Caſes produced by the Action of the Rays of Light upon the fine Expanſion of the *Optic Nerve* in the Eye, called the *Retina*.

The Rays of Light are diſtinguiſhed into *parallel*, *converging*, and *diverging* Rays; and they are either *reflected* from *Mirrours*, or *Speculums*, to the Eye; or *refracted* through *Lenſes*; and both *Mirrours* and *Lenſes* are of different Figures, *viz.* *Plane*, *Concave*, *Convex*, *Plano-convex*, *Plano-concave*, *Double Convex*, and *Concaves*, *Meniſcus*, &c.

CATOPTRICS is that Part of this Science, which teaches the Nature of *Reflex Viſion*, or Viſion by Light, reflected from the Surfaces of all Kinds of *Mirrours*; ſhewing the Laws of Reflection; the *Formation* of the *Image* in the *Focus* of the *Speculum*; the *Focus*, real and virtual; the *focal Diſtance* for all Objects; the *Proportion*, *Poſition*, *Situation*, &c. of the Image reſpectively to the Object.

DIOP-

DIOPTRICS is that Part which teaches the ſame Things of Light, refracted through *Lenſes* of every Sort, defining the Proportion of the *Sines* of the *Angles of Incidence and Refraction* in different *Mediums*, as Glaſs, Water, Diamond, Cryſtal, *&c.* and deſcribing the Manner how Viſion is perform'd by *Lenſes*, in the Conſtruction of all Kinds of Refracting Inſtruments, both ſingle and compound.

The EYE is the moſt curious of all theſe. And the Forepart, or *Cornea*, is quite *tranſparent*, for the free Admiſſion of Light; it is alſo of a *Convex Figure*, for conveying the Rays of Light to a Focus on the Retina, which Figure it receives from the *Aqueous Humour* behind it. The next Part is a *Diaphragm*, called the *Uvea*, in which is a Perforation, or Hole, called the *Pupil*, to admit a due Quantity of Light. Immediately behind this is a curious Part, of a *Lenticular Form*, called the *Cryſtal Humour*, for adjuſting the *Focal Diſtance* in the Eye. The next is a large Quantity of the *Vitrious*, or *Glaſſy Humour*, to render the Eye large and globous; behind which, on the Tunic, called the *Choroides*, is expanded the Optic Nerve in what is called the *Retina*; which is the immediate Organ of Sight.

The Eye in ſome People is too convex, and makes them *purblind*, or ſhort-ſighted; ſuch an one is called a *Myops*, and is aſſiſted by a *Concave Lens*. When the Eye is too flat, as with Age, in *Preſbytæ*, or Old People; it is relieved by a *Convex Lens*; and hence the uſe of Common *Spectacles*, or Reading Glaſſes.

As the Natural Eye is not fitted to diſcern Objects at a *very near*, or *very remote Diſtance*; ſo this has given Occaſion for the Invention of *Microſcopes* and *Teleſcopes*, ſingle and compound.

A MICROSCOPE is an inſtrument to view very ſmall Objects, which require to be held very near the

the Eye; it is made either with a ſingle Lens, or Convex Glaſs, of a very ſmall *focal Diſtance*, and then it is called a *ſingle Microſcope*. Sometimes it is uſed with a ſmall *Concave Mirrour*, to throw Light on opake Objects, and is then called a *Liber Kun*, from the Inventor's Name. Others are conſtructed with an Object-Lens, and two Eye-Glaſſes, which greatly amplify or enlarge the *Field of View*, and then they are called *Compound Microſcopes*.

The SOLAR MICROSCOPE is the common Microſcope, with a proper *Apparatus*, applied to the Sun-Beams in a darkened Room, for magnifying all Kind of tranſparent Objects to a prodigious Degree.

The TELESCOPE is made two Ways, either with *Lenſes*, and then it is called a *Refracting Teleſcope*; or with Metalline Mirrors, and then it is called a *Reflecting Teleſcope*. Theſe Inſtruments are deſigned for repreſenting diſtant Objects more clearly and diſtinctly to the View. If the Eye-Glaſs be concave, it is then called a *Proſpective Glaſs*. And a Glaſs placed at Right Angles before the Object-Glaſs, makes a *Polemical*, or *Opera-Glaſs*. Some of theſe Inſtruments are adapted to View with both Eyes, and are called *Binocular Teleſcopes*.

MICROMETERS are Inſtruments applied to Microſcopes and Teleſcopes, to meaſure the very ſmall Parts of Objects to a great Exactneſs.

Camera Obſcura's, or *Scioptric Balls* and *Sockets*, are Inſtruments, conſiſting of a Ball moveable in a Frame, applied to the Hole of a Window-Shutter in a darkened Room, which, by Means of a Convex Lens, with a large focal Diſtance, makes a Picture of all the Objects abroad; alſo the *Clouds*, *Face of the Sun*, &c.

The

The PRISM is that most useful Glass with three plane Sides, by which the *Sun-Beam*, passing through it, is refracted variously, and separated into all its Original and more simple Parts; each of which excites a particular Idea of Colour; whence we learn the Reason of the *manifold Colours of Natural Bodies*; the *Iris*, or, *Rain-Bow*, *Halos*, *Parhelias*, or Mock-Suns; *Paraselenes*, or Mock-Moons.

Besides the above, there are many other Optical Inventions; as, the Reflecting *polish'd Cylinder*, for the *Anamorphosis*, or shewing a beautiful Image of a Person from a deformed and shapeless Picture drawn about it. The Application of large Mirrours and Lenses, for viewing Prints and other Pieçes in Perspective. The *Heliostata* for answering all the Purposes of the *Solar Microscope*, more accurately. With many others.

PRAXIS XV.

On HYDROSTATICS.

HYDROSTATICS is the Science which teaches the *Nature*, *Properties*, and *Laws of Fluids*, in respect of their *Action* and *Motion*. But that Part which treats of the Motion of Fluids, and of such Machines and Engines as are concerned in Water-works, is called HYDRAULICS.

The Nature of *Fluid Bodies* results from the *Figure* of the Particles of which such Bodies consist; which must be *round* or *spherical*, that their *Cohesion* may be least possible; and consequently, that they may move with the greatest Freedom possible among themselves; and therefore yield to the least *Force* impressed upon them, which is the *common Definition* of a *Fluid*.

Hence

Hence Fluids act or press, not only in a Direction *perpendicularly downwards* (like solid Bodies) but also *upwards*, *side-ways*, and in *all Directions* equally, as is proved by Experiments. Hence we deduce the Solution of the *Hydrostatic Paradox*, the *Rationale* of *Sinking* and *Swimming*, and of *Specific Gravity* in general, in all Kinds of Bodies.

The fundamental Experiment of *Hydrostatics* is to shew, that every Body immersed in a Fluid loses so much of its Weight, as is equal to the Weight of an equal Bulk of the Fluid. And from hence it is proved, that there is no such Thing as *absolute Gravity or Levity* in Bodies; since the same Body may sink in one Fluid, and swim in another. Hence also, it is proved, there can be no such Thing as an *Universal Plenum* in Nature.

The HYDROSTATIC BALLANCE is an Instrument, to shew the Difference of Weight of any Body, and an equal Bulk of Fluid, by weighing it in that Fluid; and this is what is called, *finding* the *specific Gravity* of such a Body.

The HYDROMETER is an Instrument, consisting of a hollow Globe, and a graduated Stem, with a Weight at the Bottom, to sink it to half the Length of the Stem under the Surface of *Rain-Water*, *Proof-Spirits*, &c. then, by putting it into *other Waters or Spirits*, it will shew how much they are *heavier* or *lighter*, *stronger* or *weaker* than the *Standard*.

RESERVOIRS and AQUÆDUCTS depend upon the Gravity and Pressure of Fluids; for the Fluid will always rise to the same perpendicular Height in the *Aquæduct* or *Conduit-Pipe*, as is equal to that in the Reservoir, and never higher.

JET D'EAU's are made upon the same Principle; for if, to the lower Part of a Pipe communicating with a *Reservoir*, there be fixed an *Adjutage*,

or

or curved Pipe, with a ſmall Hole, opening upwards, the Water will ſpout through that Hole perpendicularly upwards, to the Height nearly of that in the Reſervoir, and make a delightful *Fountain.*

The SYPHON is another *Hydraulic Inſtrument*, conſiſting of a curved or crooked Tube, with one Leg longer than the other; and therefore, when it is filled with Water, or any Fluid, it will run through the longer Leg, and decant off the Liquor from the Veſſel in which it is placed.

The PUMP is common, and yet the moſt conſiderable and uſeful of *Hydraulic Machines*; by it we are enabled to raiſe Water by *Suction* to the Height of about *thirty Feet*; and this is done by an *Embolus* or *Piſton*, moving up and down in a Barrel, in both which there is a Valve, which admits the Water upwards, but prevents its returning. As the Column of Air is lifted off the Water within-Side the Pipe, by the aſcending Motion of the Piſton, the Water in the Well below, by the Preſſure of the Air on its Surface, is forced to aſcend in the Pipe, and into the Barrel, to keep an *Equilibrium*, and not to prevent a *Vacuum*, as is uſually ſuppoſed. Beſides, this, there are *forcing Pumps*, *lifting Pumps*, and other *Water-Engines*, working by *Cranes*, for raiſing Water to any Height required.

ARCHIMEDES'S SCREW, is another Contrivance for raiſing Water, by Means of a large Pipe coiled round a Cylinder, which, when put into Motion, ſcrews the Water from the lower to the upper Parts, where it is diſcharged into a *Ciſtern* or *Reſervoir.*

NEWSHAM'S WATER-ENGINE is contrived to produce a *continual Stream* for extinguiſhing Fire; it conſiſts of *two Pumps* and an *Air-Veſſel* between them. The Pumps from either Side force Water in at the lower Part of the Air-Veſſel, which

by

by Degrees, greatly condenſes the Air in the Veſſel, which is confined by a Stop-Cock on the Top, from whence a Pipe goes down through the Water to the Bottom; through which, when the Air is ſufficiently condenſed, by turning the Stop-Cock, a conſtant Stream is thrown upon the Fire at a great Diſtance.

The FIRE ENGINE for raiſing Water from great Depths, is a noble Work of Art; it is work'd by Means of Water rarefied by Fire into a very ſtrong elaſtic Steam, which being let into a large Cylinder or Barrel, gives Liberty for a large Piſton to move upwards at an End of a Lever, by the prepondering Weight of the Piſton of a Pump at the other End; then the Steam being condenſed in the Barrel, by a Jet of cold Water, a *Vacuum* is made, and the broad Piſton now deſcends by the Preſſure of the Air upon it, and by that Means the Piſton of the Pump on the other Side riſes, and brings up the Water; and thus it works continually.

PRAXIS XVI.

On MECHANICS.

MECHANICS is that Science which teaches the *Nature* and *Laws* of *Motion*; the *Action* and *Force* of *moving Bodies*; and the *Conſtruction* and *Effects* of all thoſe *Machines* and *Engines* which go by the Name of *Mechanical Powers*.

MOTION and REST in Bodies may be diſtinguiſhed into three Sorts. 1. That which is *true* or *real*. 2. That which is only *ſenſible* or *apparent*; and, 3. *Relative Motion* and *Reſt*. Theſe Ideas are all

all occasioned by the *Motion or Rest of the Image of Objects* on the *Retina* or *Optic Nerve* in the Eye.

Motion is said to be *equal* or *uniform*, when a Body moves always with the *same Velocity* or *Celerity:* but *accelerated* or *retarded Motion*, is that whose Velocity is always *increasing*, like that of a falling Stone; or *decreasing*, like that of a Bullet shot upwards.

The *Momentum* or *Quantity of Motion*, is proportional to the *Quantity of Matter* in Bodies, and the Velocity of Motion; and therefore, as the *Product*, or *Rectangle under both*.

The LAWS of MOTION are many; of which there are three principal Ones, called also the *Laws of Nature*, from their universal Extent. They shew, that Bodies naturally tend to persevere in a State of *Rest* or *moving* uniformly in a right Line. —That *Action* and *Re-action* are equal between Bodies impressing on each other—That the Sum of the Motions towards the same Parts, remains the same after *Collision* as before, *&c.*

The Causes of Motion in all Bodies are two, *viz. Volition*, or the Act of the Will in *animated Bodies*, from whence *muscular Motion* ensues; and a *centripetal or centrifugal Force* in inanimate Bodies; this among the small constituent Particles of Matter (called *Corpuscles*) is usually called the *Attraction of Cohesion*, or *Repulsion*, according as the Particles attract, or repel each other. But in all large Masses of Matter, as the Sun and Planets, it is called *Gravitation*, or the *Power of Gravity*.

By this Power, all Bodies fall or descend towards the Earth; and hence Pendulums receive their Motion, and vibrate backwards and forwards in equal Times; but because they lengthen with Heat, and contract with Cold, the Times of their Vibrations will not be equal, as is shewn by the Instrument, called

called a *Pyrometer*; and therefore, they cannot produce *equable Motion* in Clock-work, which is their chief Use.

The *Center of Oscillation*, in any Body moving about an *Axis*, is also the *Center of Percussion*, or that Point, in which the Force of the whole Body is wholly exerted, or where the Stroke is greatest of all.

The *Center of Gravity* in Bodies is that Point, which, if it be supported, the whole Body is supported, or kept from falling. And there is a *common Center of Gravity* between all the moving Bodies in any System, about which their Motions are all performed.

On the preceding Principles those Machines depend, which we call *Mechanical Powers*; and any Instrument is so called, that will enable us *to lift, or move a heavier Body than we can by our bare muscular Strength.* They are in all but *Six*, three of which encrease our Force, by encreasing the Velocity above that of the Weight; and the other three, by diminishing the absolute Gravity of Bodies.

The LEVER is the first and most simple *Mechanical Power*; it consists of an inflexible Rod, with two unequal *Brachia*, or Arms; supported by a *Fulcrum*, or Prop, which is the *Center of Motion*; the Velocity or Force, is hereby encreased in the Ratio of the longer *Brachium* to the shorter.

The PULLEY is the second; it is not singly a *Mechanical Power*; but two or more will always prove so; for the Velocity or Force will be here augmented in Proportion of Unity to the Number of Ropes belonging to the lower Set of Pulleys.

The AXIS in PERITROCHIA, or the *Wheel* and *Axle*, is a Machine by which the *Power* on the *Periphery* of a large Wheel acts against the *Weight* on the *Axle*, and therefore the Force is encreased

creaſed in *Proportion of the Diameter of the Wheel, to that of the Axis.* Of this Kind is the *Winch*, the *Windlaſs*, the *Capſtan*, &c.

The INCLINED PLANE is a Mechanical Power, by diminiſhing the Weight of Bodies laid upon it; for as ſuch a Weight preſſes the Plane by a Part of its Gravity, that Part is all deſtroyed by the *Reaction* of the Plane; and the *reſidual Weight is to the whole Gravity as the Height of* the Plane to its Length.

The WEDGE being only a double *inclined* Plane, muſt be a Mechanical Power of Courſe; and encreaſes the Force in the ſame Ratio.

The *Helix*, or SCREW, is the *inclined Plane* coiled about a Cylinder; but in order to conſider this as a Mechanical Power, we muſt conceive the Power or Hand applied immediately to the Thread of the Screw, which is never done; and there the *Screw* is not to be reckoned a ſimple Mechanical Power.

In all *Machinery* there is an Allowance to be made for *Friction*, which is very much abated by *Friction-wheels*, or very ſmall Wheels on which the Axles of the large Ones move with great Facility. But as this can't be abſolutely taken away, 'tis plain, there can be no ſuch Thing as a *Perpetual Motion* by Art.

PRAXIS XVII.

On ARITHMETIC.

ARITHMETIC is the Art of Computation by *Numbers* or *Figures*, and by *Species* or *Symbols*; and therefore, is divided into two general Parts, viz. *Numerical*, and *Specious*.

Numerical

Numerical Arithmetic teaches the Art of computing by Figures, call'd Digits, of which there are Nine, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, and the Cypher 0. By these are Quantities subject to Number, computed and estimated either *Whole*, or in *Parts*.

That Part which treats of *whole Numbers*, is called *Vulgar Arithmetic*; and such whole Numbers are called *Integers*. The first Part of common Arithmetic is called *Numeration*, which teaches how to enumerate, estimate, or express the Value of any Sum or Number of Quantities in Figures. The several Operations on this Part of Arithmetic, are performed by the four fundamental Rules of *Addition*, *Substraction*, *Multiplication* and *Division*.

ADDITION is that Rule, by which we are enabled to *add* together, or *cast up* any Number of particular Sums into one Sum or *Total*, whether they are of one Denomination or several, as Pounds, Shillings, Pence; Miles, Furlongs, Poles; Pounds, Ounces, Penny-weights, *&c.* In short, every Thing relating to *Money*, *Weight* and *Measure*.

SUBSTRACTION is that Rule, by which we take from a large Number or Sum, one that is less, which is called the *Substrahend*, in order to find the Difference or *Remainder*.

MULTIPLICATION is the Rule by which any Number (called the *Multiplicand*) is added to itself, or repeated so many Times as there are Units in the *Multiplier*; and by this Means, the *Product* of the whole is obtained. This Operation is in Effect only an artificial or concise Way of *Addition*.

DIVISION is the Reverse of *Multiplication*, for by this Rule, we find how often any proposed Number called a *Divisor*, is contained in another

called the *Dividend*, and the Number expreſſing, that is called the *Quotient*.

By theſe Rules various other Operations in Arithmetic are performed, viz. *Reduction*, *Rule of Three*, *Practice*, *Alligation*, *Fellowſhip*, *Extraction* of Roots; *Intereſt*, and what relates to *Annuities*, *Penſions*, &c. with every Thing concerning Commerce, and Merchants Accounts.

That Part of Arithmetic which manages the Parts of Numbers is called FRACTIONS; of which there are ſeveral Sorts, *viz.* 1. *Vulgar Fractions*, conſiſting of two Numbers, divided by a Line, as $\frac{1}{2}$, $\frac{7}{13}$, *&c.* of which that above the Line, is called the *Numerator*, and the other below the *Denominator*. 2. *Decimal Fractions*, or rather *Decimals*, becauſe in this Way, the Denominator is always 10, or ſome *Multiple* of it; as $\frac{7}{10}$, $\frac{7}{100}$, $\frac{357}{1000}$; ſo that the Denominator is left out, and thoſe Numbers more ſimply thus, 0, 1; 0,07; 0,357. 3. *Duododecimals*, or that in which the Integer is ſuppoſed to be divided into twelve Parts; as a *Foot* into twelve Inches; a Day or Night into twelve Hours, *&c.* 4. *Sexageſſimals*, where the Integer conſiſts of ſixty Parts, and each of theſe Parts of ſixty others; as a *Degree*, or *Hour* is divided into ſixty *Minutes*; each *Minute* into ſixty *Seconds*; theſe into ſixty *Thirds*, &c. Beſides theſe Species of *Numerical Arithmetic*, there is another, which is a Sort of *Artificial Arithmetic*, called LOGARITHMS, which perform the tedious *Multiplication and Diviſion* of Numbers, by an eaſy *Addition and Subſtraction* of two Lines of theſe *Artificial Numbers*, or *Logarithms*. Alſo by *multiplying* or *dividing* one Line of theſe Numbers by 2, 3, 4, 5, *&c.* you at once have the *Square*, *Cube*, *Biquadrate*, *Surſolid*, *&c.* Powers, or the Square *Cube*, &c. Roots.

Con-

Consequently these Numbers are of singular Use in all Parts of Arithmetic and Geometry, and are disposed into Tables for that Purpose. The Reason of their Name, and of their very great Use, is, because they properly are the *Ratios* of Numbers, or express their *Proportions to Unity*; and are therefore an Arithmetic of such *Ratios* or Proportions.

Specious Arithmetic consists of two Parts, viz. ALGEBRA, and FLUXIONS; of which the former is a very ancient, the latter a modern Invention.

ALGEBRA is a Sort of *Universal Arithmetic*, and has this peculiar Artifice, that it supposes every unknown Quantity to be known, and then proceeds by the various Operations of common Arithmetic, to make such a Comparison, and investigate such Relations between them and the known Quantities, that at last they form into an Equation, by which the unknown Quantities do now become really known. In *Algebraic* Processes, the common Letters of the Alphabet (called *Species* or *Symbols*) are put to represent Quantities, known, and unknown; the known ones are designed by the first Letters *a*, *b*, *c*, &c. and the unknown by the last Letters *x*, *y*, *z*, &c. And thus by Means of these Species and Figures together, a Solution is obtained in a general Way to many curious Problems by *simple*, *quadratic*, and *cubic Equations*, *infinite Series*, &c.

FLUXIONS is another Part of *specious Arithmetic*, or rather, it is an *Arithmetical Geometry*; for *Quantity* is much more the Subject of this Science than *Number*. Since by Fluxions is only meant that *particular Rate of Velocity by which any Line, Superficies, or Solid, is generated by the Motion of a Point, a Line, or a Superficies*; for when the *Ratio of the Velocities* is known, the *Fluents*, or *flowing Quantities*, generated in any given Time, may thence be ascertained. Here *Letters* are used, as in *Algebra*, with

this Addition, that if x denotes any Quantity, then a Point placed over it, $\dot{x}$ denotes the *Fluxion* of that Quantity.

All the abſtruſe Problems in the *higher Geometry*, the *Maxima* and *Minima* of Quantities, *exponential Equations*, univerſal Theorems, and the deepeſt Enquiries in Natural Philoſophy, have all a Solution from the peculiar Method and Rules of this noble Science, which is the higheſt Improvement of the *Analytic* and *Synthetic* Art: And is the greateſt Invention of the greateſt of Men, Sir *Iſaac Newton*.

PRAXIS XVIII.

On GEOMETRY.

GEOMETRY is the Science which teaches the *Nature* and *Properties* of Quantity extended, *viz. Lines*, *Angles*, *Superficies*, and *Solids*, and gives Rules for their *Menſuration*.

LINES are either *ſtrait* or *curved*; and as an *Angle* is only the Space between two Lines interſecting each other, it will be *rectilineal*, or right-lined; *Mixtilineal*, conſiſting of a *Light Line* and *Curve*; or *Curvilineal* between two Curves. If an Angle is leſs than 90 Degrees, it is *Acute*; if equal to 90°, a *Right Angle*; and if more than 90, an *obtuſe* one.

SUPERFICIES, as they are contained under Right Lines or Curves, will be *Rectilinear* or *Curvilinear* alſo. Of the firſt Sort are *Triangles*, *Squares*, *Trapeziums*, *Parallelograms*, a *Rhombus*, a *Rhomboides*, a *Pentagon*, *Hexagon*, *Heptagon*, *Octagon*, &c. Of the latter Sort are *Circles*, the *Parabola*, *Ellipſis*, and *Hyperbola*, which are called the *Conic Sections*; though generally ſpeaking, theſe Names are given to the

the Lines or Curves which bound these Figures, and the Surfaces themselves are called the *Areas* of these Curves. The same may be observed of the *Cycloid*, the *Cissoid*, the *Conchoid*, the *Logarithmic Curve*, the *Catenaria*, *Spirals* of all Sorts, *&c.*

SOLIDS are of three Dimensions, *viz.* *Length*, *Breadth*, and *Thickness*; the Principal of these are the *Globe* or *Sphere*; the *Cube*, *Parellelopipedon*, *Prism*, *Cone*, *Pyramid*, *Cylinder*; *Frustums* of Cones and Pyramids; *Conoids*, *Spindles*, *Ungulas*, &c. with the five regular Bodies, the *Tetrahedron*, *Octahedron*, *Hexahedron*, *Icosahedron*, *Dodecahedron*.

The practical Part of Geometry is concerned in Mensuration of every Kind, according to the various Mathematical Sciences in which it is required. Thus

ALTIMETRY is applied to the Measuring all *Heights*, accessible or inaccessible, by the *Quadrant*, &c.

LONGIMETRY measures all Sorts of *Distances*, at one or more *Stations*, by the *Quadrant*, *Circumferentor*, *Theodolite*, &c.

GEODESIA is that Art of *measuring Land*, by the *Plain-Table* and *Chain*, *Theodolite*, &c.

TRIGONOMETRY is another most considerable Branch of Geometry; it supplies us with a ready Method, by Means of a Table of artificial *Sines*, *Tangents*, and *Secants*, of finding the Sides and Angles of all Sorts of Triangles, *plain* and *spherical*, right-angled or oblique. And indeed, this is the Ground and Foundation of most other *Mathematical Arts*.

NAVIGATION is the Art of Sailing, or conducting a Ship over the large Surface of the Ocean; and this is altogether performed by the Solution of the Triangles, the several Parts of which represent the *Difference of Longitude*, the *Difference of Latitude*,

tude, *Departure*, *Course steer'd*, *Distance run*, &c. which are all found in different Ways, or by different *Charts*; as the *Plain Chart*, *Mercator's Chart*, the *Globular Chart*, *Middle Latitude Sailing*, *Great Circle Sailing*, &c.

FORTIFICATION, or *Military Architecture*, is the Art of *fortifying* any City, Town or Place, against the Attacks, or Siege of an Enemy; by digging, or Foss, or Moat, and throwing up a Rampart or Wall of Earth, of a proper Form for Defence, consisting of *Curtains* and Bastions, and various Out-Works in the Foss; as *Crown-Work*, *Horn-Works*, &c.

BALLISTICS, or the Art of *Gunnery*, is wholly Mathematical; since the Ball describes a *Parabola* in its Flight *in Vacuo*; and the *Impetus* or Force of Powder, the *Elevation* of the Piece, the *Height* or *Altitude* of the Projection, and the *Random*, *Amplitude*, or horizontal Distance of the Shot, are all of them represented by the Sides and Angels of a plain Triangle.

SCIAGRAPHY teaches all that relates to DIALLING, or the Art of shewing by the *Shadow* of a *Gnomon* or *Style*, the *Hour of the Day* on any Plane whatever; the *Gnomon* is always parallel to the Earth's Axis, and points to the Poles of the World in every *Dial*; a Dial on the Plane of the Horizon, is called an *Horizontal* one. If it be perpendicular thereto, it is called an *Erect Dial*; and if the Plane declines from the South or North, it is said to be an *erect declining Dial*; if the Plane be situated obliquely to the Horizon, by Dial, is called a *reclining* or inclining One.

PERSPECTIVE is the Art of delineating Objects, as they appear to the Eye on a diaphanous Plane placed between us and them. It is altogether Mathematical in Theory and Practice. The *Point of Sight*

Sight is where the Eye is ſuppoſed to be in the *Vertical Plane*, to which from every Angle or Point of the Object on the Ground-Plane, Rays, or *Radial Lines* are drawn; which give the Point on the Perſpective Planes that limit the Perſpective View of the ſaid Object.

PLANIMETRY is the *Geometrical Menſuration* of *Surfaces* in *Square Meaſure*; as *Square Miles*, *Yards*, *Feet*, *Inches*, &c.

STEREOMETRY is the *Menſuration* of all Kind of *ſolid* Bodies in ſolid or *Cubic Meaſure*, as *Cubic Feet*, *Cubic Inches*, &c. This alſo includes *Gauging*, or the Art of finding the Contents of any Caſk or Veſſel, or a Quantity of *Liquids* contained in them in *Liquid Meaſure*; as *Gallons*, *Pints*, &c. Alſo *Timber-Meaſure*, ſuperficial and ſolid.

But the Solution of Problems relating to the *Maxima* and *Minima* of Quantities; drawing *Tangents* to *Curve Lines*; finding the *Points* of *Inflection* and *Retrogreſſion* in Curves; the *Radii* of *Curvature* and *Evolutes of Curves*; the *Rectification* of Curve Lines; the *Quadrature* of Curves, or finding their *Areas*; finding the Centers of *Gravity*, *Oſcillation*, and *Percuſſion* in Bodies; the Laws of *Attraction* and *Central Forces*; the *Reſiſtance of Mediums*, &c. make the *higher Geometry*; in which the Nature of all Curves and Curve-lined Areas are expreſſed in *Algebraic* and *Fluxionary Equations*, in the Relations of their *Ordinates* and *Abſciſſæ*, or their reſpective *Fluxions*.

PRAXIS XIX.

On Music.

MUSIC is the Art of *modulating Sounds* for *Melody* and *Harmony*; *Melody* respects *Vocal Music*, such as is used in *Singing*; and is *sacred*, as that composed for Anthems, Psalms, Hymns, *&c.* or *prophane*, as that which is set for common Odes, Songs, Operas, *&c.*

Harmony is such a Composition of Musical Notes or Sounds, as makes an agreeable Consonance to the Ear, in a great Variety of *Airs* or *Tunes*.

The common Cause of Sounds, in general, are the *Tremors* of a *sonorous* Body when struck; these produce successive Pulses of Air, which striking the *Tympanum*, or Drum of the Ear, agitate the internal Air, and by that Means variously affect the *Auditory Nerve*, and so excite the different *Ideas of Sound*.

Thus all Kinds of *Strings*, or *Chords*, stretch'd on proper Instruments, as *Lyrichords*, *Spinets*, *Virginals*, *Dulcimers*, *Harps*, *Violins*, &c. are made to emit *Musical Sounds*; and so Air, contained in Pipes or Tubes, when modulated with the Breath, or otherwise, and expressed through proper Apertures, will afford different Notes and Musical Sounds, as in the *Organ*, *Flute*, *Trumpets*, &c.

A String, or Chord, will vary its Note in three Respects, *viz.* of its *Length*, *Diameter*, and *Tension*; for the *shorter* the Chord is, or *less* in Diameter, or the *greater* the *Tension*, the *higher* or more *acute* will the *Note* or *Tone* of that String be; and *lower* or more *grave* the Tone in Proportion, as it

it is tended with a *less Force*, or is *longer*, or *larger* in Magnitude.

If two elastic Chords are in all these Respects equal, and struck, they will vibrate together in equal Time, and emit the same Sound, which is called *Unison*.

If any Chord be proposed as a Base or Standard, it is called a *Monochord*, and that being sounded, gives a *Note of Comparison*; then, if another String of half that Length be taken, it will, *cæteris paribus*, sound a Note that is called an *Octave*, or an *Eighth above* the other. If another String of two-thirds of the Monochord be taken, it will produce a Note called a *Diapente*, or *Fifth* above the *Base Note*. A String three-fourths of the *Monochord*, will sound a Note call'd a *Diatassaron* or *Fourth*; and four-fifths of the Monochord make a *Third*.

These Notes are called *Concords*, of which the *Octave* and *Fifth* are reckoned *perfect*, and the rest imperfect in several Degrees. For in the *Diapason* there are *seven natural Notes*, besides that of the *Monochord* or *Base*, which is called the *Key-Note*, or simply, the *Key*. These Tones are made *higher* or *lower*, by taking Strings *shorter* or *longer*; and then the Music is said to be in a *sharp* or *flat Key*; and these *Flats* and *Sharps* adapt the *Air* of the Music to every Occasion, *melancholly* or *merry*, *grave* or *gay*. These Intervals of Musical Sounds, arising from the harmonical Length of Strings, are distinguished into *Tones* and *Semi-tones*, both in the *flat* and *sharp Key*, though they are of a different Quantity in each; and these two Keys, of thirteen Notes inclusive, make the *Diatonic Scale* of *Music*.

These *Notes*, or *Musical Sounds*, are wrote or represented by proper Characters in Books of Music, under the Names of *Brief*, *Semi-brief*, *Minum*,

Crotchet, *Quaver*, *Simi-quaver*, *Demi-semi-quaver*, &c. from the longest to the shortest Note.

MUSICIANS have a Distinction of *common* and *triple Time*, which they are obliged *to keep* while playing; when the Notes are to be play'd very quick, they write over that Part, *Allegro*; when slowly, *Adagio*; when soft, *Piano*; when strong, *Forte*; and when the same Notes follow each other on different Instruments, it is called a *Figure*. If the same Part or Tune is to be repeated, they cry, *encora*, *encora*, &c. The *Musicians* and *Painters* borrowing their Terms of Art from the *Italians*, as we do those of *Cookery* from the *French*, to shew ourselves *People of Taste*.

PRAXIS XX.

On BOTANY.

BOTANY, or PHYTOLOGY, is a Science that describes the Nature, Kinds, and Properties of *Herbs*, *Plants*, and *Vegetables*, of all Sorts. A Book on this Subject is called an *Herbal*; and a Professor in this Sort of Knowledge is called a *Botanist*, *Herbalist*, or *Simpler*.

VEGETATION is the Way of Life and Growth of a Plant by an *original Construction* of *Parts*, or Vessels, which receive or imbibe the nutritious Juices of the Earth, and circulate the same through the Body of the Plant for its Growth and Nourishment.

A PLANT is found to consist of such Vessels as convey *Air*, and are therefore called *Air-Vessels*. Of another Sort much smaller, which draw up the *Sap* or *Nutriment* from the Earth, and are called *Sap-Vessels*. These, together with some transverse Ligaments,

Ligaments, which bind them faſt, make the *Body*, *Wood*, or lignous Subſtance of Vegetables.

The *Cortex*, or *Bark*, is the exterior Part of a Plant, and conſiſts of a great Number of Cylindic Shells of lignous Fibres or Veſſels in their *fætal*, or *Embrio-State*; one of theſe next the Body of the Plant, is every Year ſupplied, and made to vegetate by the returning Sap, and thereby acquiring a lignous, or woody Conſiſtence, is joined to the Wood or Body of the Plant, and makes the Accretion, or Increment of the Plant for that Year.

Botaniſts make a Variety of Diſtinctions in the *Kinds* and *Species* of Plants. The moſt vulgar is that in *Herbs*, *Shrubs*, and *Trees*. And with Reſpect to the Country, they are divided into *Indigenous*, or ſuch as are Natives of our own Soil; and *Exotics*, or ſuch grown in foreign Countries. With Reſpect to *Sex*, they are divided into *Male*, *Female*, and *Hermaphrodite* Plants. Some alſo are *Annual*, which live a Year; others are *Perennial*, which continue many Years. Some retain their Leaves all the Winter, and are called *Ever-greens*; others, whoſe Leaves fall off, are call'd *Deciduous*. Some grow only on Land, and are called *Terreſtrial*; others only in Water, and are called *Aquatic*; and ſome both in Land and Water, and are termed *Amphibious*; thoſe which grow in the Sea, *Submarine*.

Others diſtinguiſh Plants according to their ſeveral Parts, Shapes, and different Natures; as the *Fungous*, or Muſhroom Tribe; all Sorts of *Moſſes*; and the *Capillary* Plants.

Some Plants are diſtinguiſhed by their *Leaves*; thus, ſuch as have none, are called *Apetalous*; if one, *Monopetalous*; if three, *Trefoil*; if five, *Pentapetalous*, *&c.* Some are called *Corymbyferous*, having

a large discous Flower, as the *Marigold*. Some *Umbeliferous*, whose Flower spreads like an *Umbrella*. They are said to be *capitated*, when they have a compound Flower consisting of many single ones crowded together into one Head.

With Respect also to the Leaves, they are again divided into *Asperifoliate*, or Rough-leaved; *Verticillated*, whose Leaves grow by Pairs on the Stalk; *Graminifoliate*, Grass-leaved, *&c.* In Regard to the Seed, they are called *Monospermous*, which bear but one Seed; *Polyspermous*, if many Seeds; *Gymnodispermous*, having two naked Seeds; *Enangiospermous*, having the Seed contained in a Capsule or Case, *&c.*

With Regard to their Fruit; some are *Pomiferous*, which bear Apples; *Bacciferous*, which bear Berries; *Pruniferous*, which are all of the Plumb Kind. Those which bear their *Fruit* in long Cases or Pods, are called *Siloquous* and *Leguminous* Plants. But as there is an infinite Variety in every Part of one Plant from another, it is impossible to come to any End in the Distinction and Arrangement of Plants.

The Parts of a Plant are the *Root*, the *Stem* or *Stalk*, the *Leaves*, the *Flower*, the *Fruit*, and the *Seed*.

The ROOT of a Plant admits of great Variety in its Form or Make; being in some *fibrous*; in some *tuberous*; in others, *bulbous*; others are *testiculated*, *grumous*, *granulous*, &c.

The STALK, STEM, or TRUNK, consists of many Parts, *viz.* the Pith in the Middle; the *Air* and *Sap-Vessels*, which make the *lignous*, or *woody Part*, or Body of the Tree; and the *Cortex*, or Bark, on the Out-side, as we have already mentioned.

The

The LEAVES of a Plant are considered as a Kind of *Lungs*, by which it perspires; they consist of an exceeding fine Ramification of Vessels; a green *Parenchymous* Substance; and a fine Cuticle covering the Whole. The Leaves are various, distinguished by their different Forms, *viz. pennated*, *ramose*, *sinuated*, *serrated*, *crenated*, *laciniated*, &c.

The FLOWER is the most exquisite Part of a Plant. It consists of the *Empalement*, *Calix*, or Cup, called the *Perianthum*; the *Petala*, or fine Leaves, which compose the Flower; the *Stamina*, or *Chives*; the *Apices*, or Summits, which grow upon their Tops; the *Farina*, or fine Dust, which is contained in them; the *Stylus*, or *Pistil*; and the *Matrix*, *Ovary*, or Seed-Case, below it.

The FRUIT is that Part which succeeds the Flower; and consists in general of a *Cuticle*, or Skin; a *Parenchyma*, or Pulp; *Branchery*, of various Vessels, and *Core*, including the *Seed* or Kernel.

The SEED of a Plant is that Part which contains the *Plantule*, or *Embrio-Plant* of the next Year; and requires to be put into the Earth, that its vegetive Juices may nourish, unfold, and cause it to grow into a Plant or Tree.

PRAXIS XXI.

On PHARMACY.

PHARMACY is the Art of *making Medicines*; and it has been usually distinguished into two Kinds, *Chemical*, and *Galenical*. The latter of which we treat of here, and the other under the *Praxis of Chemistry*.

The

The *Galenical Pharmacy*, or *Pharmacopœia*, is the Art of preparing Medicines, after the Method of *Galen*, in a groſs Manner from the whole Subſtance of Vegetables, by compounding the various Parts of the ſame Plant, or different Plants together, to anſwer the Intentions of *Phyſic*.

The *Materia Medica* of the *Galenic* Kind, are all the Plants, Drugs, *&c.* ſold in the Shop, and are therefore called *Officinal Simples*. The Artiſt, who makes and compounds theſe Medicines for Sale, is call'd *Pharmacopœius*, or *Pharmacopola*; that is, vulgarly, an *Apothecary*. The Book directing how ſuch Medicines are to be made, is called a *Diſpenſatory*.

The *Officinal Simples* conſiſt in general of *Herbs*, *Flowers*, *Barks*, *Roots*, *Seeds*, *inſpiſſated Juices* or *Gums*; and of theſe are made and compounded many Sorts of *Officinal Medicines*, the Principal of which here follow.

Officinal Waters, which are of two Sorts, Simple and Compound. *Simple Waters* are drawn from Plants, and their ſeveral Parts by a *cold Still*. Theſe are generally uſed as *Vehicles* to Things of greater Virtue.

Compound, or *Strong Waters*, are ſuch as are drawn from a Mixture of Vegetable Subſtances infuſed in Spirits by an *Alembic*, or *hot Still*.

DISTILL'D SPIRITS differ very little in the Manner of making them from *Compound Waters*, and are nearly allied in their Nature, and anſwer the ſame Intentions.

OFFICINAL OILS are of ſeveral Sorts, *viz.* Oils by *Expreſſion*, *i. e.* ſuch as are procured by bruiſing and preſſing the oleaginous Parts of Vegetables, as the *Seed*, *Fruit*, &c. Or Oils by *Infuſion*, or *Decoction*, where the Subject is firſt bruiſed, then macerated for ſome Time in Oil, and then the Whole

Whole is boil'd together, and the Oil ſtrain'd off for Uſe.

INFUSIONS make a large Claſs of Medicines in common Uſe, ſince the Virtues of Plants are by infuſing or ſteeping them in ſome convenient *Menſtruum* eaſily drawn out, and made ready for Uſe.

APOZEMS, or DECOCTIONS, is that Claſs of Medicines which contain the Virtues of Vegetables, drawn out by boiling them in ſome proper *Menſtruum.*

SYRUPS make that Form of Medicines where the *Juices*, *Decoctions*, &c. of Herbs are boil'd up with Sugar to a proper Conſiſtence. But a *Syrup*, as a *Medicament*, anſwers little or no Purpoſe.

EXTRACTS are Medicaments made by evaporating the Decoction of Plants ſo far, that it acquires the Conſiſtence of ſtiff Honey, or will ſtick to the Fingers. They are generally made with Water; but, if the Plant be *reſinous*, it is made with *Spirits of Wine.*

MEDICATED WINES are another Form, made by infuſing, or digeſting proper Subjects in common Wine.

TINCTURES make a large and uſeful Claſs; they are alſo made by digeſting the Ingredients in ſtrong Liquors, or Spirits, which are afterwards drawn off by a gentle Heat, or fitted for Uſe.

ELIXIRS are made by ſtrong Infuſion, where the Ingredients are diſſolved in the *Menſtruum*, and give a thicker Conſiſtence than a Tincture.

CONSERVES are a Form well known, where the Parts of a Plant are preſerved by beating them up with a triple Quantity of fine Sugar.

CONFECTIONS are made with the Powders of ſome Ingredients mix'd up with the inſpiſſated

Juices

Juices of others, till they attain the Consistence of Honey.

ELECTUARIES are another Form, little different from the former; being made of *Conserves*, *Powder*, *Honey*, &c. to the Consistence of the *Pap* of a roasted Apple.

TROCHES, or *Lozenges*, are made of various Ingredients reduced to Powder, and made into a Paste with Mucilages, then roll'd thin like a Pancake, and stamp'd out in the Form of Wafers.

POWDERS, or Species, consist of Drugs, or Simples, reduced to Powder, either by *Trituration* in a *Mortar*, or by *Levigation* with a *Porphyry Stone*, and *Muller*.

BALSAMS are the thick, odoriferous, and oily Juices of exotic Plants and Trees; though some are made or prepared from Plants of our own Growth.

UNGUENTS, or *Ointments*, are made by boiling up divers Drugs and Simples with Wax, Oil, Lard, &c. to a proper Consistence.

PLAISTERS are a Composition of *Oils*, *Wax*, *Rosins*, *Powder*, &c. to a stiff Consistence, in order to be spread upon Leather, and stick to the Part when a little warm'd.

These are the principal Forms which are kept in the Shop ready made; besides which there are many other extemporaneous Forms, according as the present Occasion may require; such are *Emulsions*, *Juleps*, *Potions*, *Linctusses*, *Bolusses*, *Gargarisms*, *Lotions*, *Collyriums*, *Embrocations*, *Fomentations*, *Liniments*, *Cataplasms*, *Glysters*, *Injections*, *Suppositories*, *Frontals*, *Epithems*, *Sternutatories*, *Saccu.usses*, *Suffiments*, *Nodules*, *Cucuphas*, *Pessaries*, *Turundæ*; and many others, whose Forms would be tedious to describe, and whose Uses are often-

times

times very inconſiderable, and only known to the miſerable Part of Mankind.

PRAXIS XXII.

On CHEMISTRY.

CHEMISTRY is the Art of analyſing natural Bodies by Fire, or diſuniting and ſeparating their conſtituent Parts, which by the Chemiſts are called, the *Principles*, or *Elements* of Bodies.

ALCHYMY is the pretended Art of the *Tranſmutation of Metals*, or changing them into *Gold*, which is what they call finding the *Philoſopher's Stone*; but this is an Abuſe of genuine Chemiſtry, though the vain Pretenders to it aſſume the Title of *Adepti*, or *Adepts*.

The Operations of this uſeful Art are many, the Principal of which here follow.

CALCINATION, which conſiſts in reducing Bodies to a *Calx*, in order to fit them for *Pulverization*; or elſe to *vitrify*, or change them into a pellucid Subſtance, like *Glaſs*.

CLARIFICATION, or *Depuration*, is the Method of purifying, or rendering fine any Medicines; as *Decoctions*, &c.

DISTILLATION is the raiſing the humid Parts of Bodies in Form of Steam or Vapours, which are condenſed by the Side of the Still, and deſcend in Drops, which make the propoſed Liquor.

SOLUTION, or *Diſſolution* of Bodies, is the diſſolving the Coheſion of their Parts by ſome Fluid, called a *Menſtruum*; as *Aqua-Fortis*, &c. and by which they are rendered fluid.

FER-

FERMENTATION consists in the *intestine Motion* of the Parts of Bodies which happens upon the Mixture of *Acids* and *Alkalies*, and otherwise; and which is attended more or less with an *Effervescence*; sometimes with an *Ebullition*; and in some Cases with an *Accension*, or Kindling into Flame.

DIGESTION is that Solution of Bodies, made in Menstruums, by the Assistance of Fire.

EXTRACTION is an Inspissation, or Thickening of a Solution, by evaporating the more fluid Part, as to reduce it to the Consistence of Honey.

CRYSTALLIZATION is in case of saline Solutions, where the humid Part being so far evaporated till a Pellicle appears, the Remainder, as it cools, will shoot into *Chrystals*.

SUBLIMATION is the raising and elevating the dry Parts of Bodies of a volatile Nature; and by that Means, what they call the *Flowers*, as of *Sulphur*, *Antimony*, &c.

PRECIPITATION is that Process by which the Parts of Bodies, dissolved in any *Medium*, are made to sink, or fall to the Bottom.

COHOBATION is only a *repeated Distillation*, or returning the Liquor first drawn off again upon the Subject, and after that again, and so on; in order to extract the Virtues more essentially, *valatilize Spirits*, &c.

AMALGAMATION is a Process employ'd about some Metals, in order to resolve and reduce them to a Kind of Metalline Paste, which is done by a Mixture of Quicksilver in a certain Proportion. Also, if the Mercury be evaporated, the *amalgamated* Metal is then reduced to a very fine Powder; and this is properly a Chemical *Pulverization*.

FIL-

FILTRATION is the Method of making Liquors fine and clear by paſſing them through Paper, or Cords of Woolen, Cotton, *&c.* one End of which is laid into them, through which they aſcend and run off *Guttatim.*

The Subjects of Chemiſtry are diſtinguiſhed into three Kinds, or Kingdoms, *viz.* The *Foſſil*, *Vegetable*, and *Animal Kingdom.*

The FOSSIL KINGDOM comprehends, 1. *Metals*, viz. *Gold*, *Silver*, *Lead*, *Copper*, *Iron*, *Tin.* 2. *Salts*; as *Sal-Gem*, *Salt-petre*, *Sal-Ammoniac*, *Borax*, *Alum*, &c. 3. *Stones*, Vulgar and Precious. 4. *Earths*, *Chalk*, *Clay*, *Marl*, *Sand*, &c. 5. *Sulphurs*; as *Arſenic*, *Brimſtone*, *Bitumen*, *Orpiment*, &c. 6. Semi-Metals; as *Antimony*, *Cinnabar*, *Biſmuth*, *Marcaſites*, *Calamine*, &c.

The VEGETABLE KINGDOM affords, in great Plenty, Bodies the moſt pure and reſoluble of all others; for by analyzing a Vegetable Subſtance, they procure, in various Operations, the following Parts or Principles, viz. *Water*, a *Spirit*, a *Salt*, an *Oil*, and an *Earth*, which is called *Caput Mortuum.*

The ANIMAL KINGDOM alſo, from every Part, whether *Bone*, *Fleſh*, *Hair*, *Horn*, *Blood*, *Milk*, *Urine*, *Fæces*, &c. affords, by a *Chemical Analyſis*, the ſame Principles as before, viz. *Phlegm*, *Spirit*, *Salt*, *Oil*, and *Earth*; but theſe have different Qualities from others; thus, ſome are *acid*, ſome *alkaline*; ſome *fix'd*, and ſome *volatile*, &c.

The LABORATORY is ſtocked with Inſtruments of many Kinds, for the great Variety of *Chemical Proceſſes*, but they are reducible to three general Heads, viz. 1. *Elements*; as *Fire*, *Water*, and *Earths* of various Sorts. 2. *Menſtruums*; as *Air*, *Water*, *Spirits*, *Mercury*, and many others. 3. *Veſſels*, or *Utenſils*;

Utensils; as *Furnaces*, *Alembics*, *Stills*, *Retorts*, *Recipients*, *Cucurbits*, *Matrasses*, *Crucibles*, *Lingots*, *Coppels*, *Alludels*, *Siphons*, &c.

PRAXIS XXIII.

On ANATOMY.

ANATOMY is the Art of *dissecting Animal Bodies*, particularly the human Body. It is divided into four great Parts. 1. *Osteology*. 2. *Myology*. 3. *Splanchnology*; and, 4. *Angiology*.

OSTEOLOGY treats of the Fabric of the Bones, or the Structure and Compages of a *Skeleton*. In every Bone, the Anatomist considers the Figure with Respect to its prominent, or hollow Parts. The first is twofold, *viz*. An *Apophysis*, a Protuberance of the Bone itself; and an *Epiphysis*, which is a small Bone growing on the Extremity of a large one.

The Cavities of a Bone (externally) are also of two Denominations, *viz*. *Cotyle*, a deep one; and *Glone*, one that is more superficial.

The ARTICULATION of the Bones, or the Manner of their being joined together, is of three different Sorts, *viz*. 1. *Diarthrosis*, where there is a manifest Motion. 2. *Synchondrosis*, by Means of a Cartilage, and with a small and obscure Motion. 3. *Synarthrosis*, without any Motion at all.

DIARTHROSIS is again subdivided into three Sorts, *viz*. 1. *Enarthrosis*, when a large, round Head of a Bone is received into a large Cavity. 2. *Arthrodia*, when a flat Head is received into a shallow Cavity. 3. *Ginglymus*, when the Bones articulated mutually receive, and are received by each other.

SYNAR-

SYNARTHROSIS is also of three Sorts. 1. *Harmonia*, which is only a simple Contact of the Superficies of Bones, without any Ingress. 2. *Sutura*, or *Suture*, when two Bones are mutually indented into each other like the Teeth of a Saw. 3. *Gomphosis*, when a Bone is socketed into another, as the *Teeth* in the *Jaw-Bones*.

The SKELETON consists of the following great Parts, *viz.* 1. The *Cranium*, or Skull, consisting of the *Sinciput*, *Occiput*, *Temples*, *Jaw-Bones*, *Teeth*, &c. 2. The Spine, or Back-bone, consisting of the various *Vertebræ* of the Neck, Back, Loins, *Os Sacrum*, and *Os Coccygis*. 3. The *Thorax*, or Breast, containing the Ribs, the *Sternum*, or Breast-Bone; the *Claviculæ*, or Channel-Bones; and *Scapulæ*, or Shoulder-Blades. 4. The *Pelvis*, or Bason made up of the *Os Sacrum*, *Os Coccygis*, *Ilium*, or Hip-Bone; *Os Pubis*, and *Os Ischium*, or *Coxendix*. 5. Bones of the Arm, *viz.* The *Humerus*, *Ulna*, *Radius*, and those of the *Metacarpus* and Fingers. 6. Bones of the Leg, *viz.* *Thigh-Bone*, the *Fibia* and *Fibula*-Bones of the Leg, the Bones of the Instep, and metatarsal Bones, with those of the Toes.

The Body is divided into three Regions, *viz.* The Head, the *Thorax*, and the *Abdomen*, or Belly; the upper Part of which is called the *Epigastrium*, and the Sides, the *Hypochondria*.

The common *Integuments* of the Body are as follow. 1. The *Epidermis*, *Cuticle*, or Scarf-Skin. 2. The *Cutis*, or thick Skin. 3. The *Membrana Adiposa*, or fat Membrane. 4. The *Membrana Carnosa*, or fleshly one; to these some add the Hair and the Nails.

The principal Membranes enclosing the Parts are. 1. The *Periosteum*, which covers the Bones.

2. The

2. The *Meninges*, which enclose the Brain. 3. The *Pleura*, which covers all the Cavity of the Breast. 4. The *Mediastinum*, which divides the Breast into Parts thro' the Middle from Top to Bottom. 5. The *Pericardium* involving the Heart. 6. The *Diaphragm*, or Midriff, dividing the Thorax from the *Abdomen*, and envellopes all its Contents. This Account of the Membranes may be looked upon as the introductory Part of

MYOLOGY, which is the Doctrine of the *Muscles*, or fleshy Part of the Body. A Muscle is a Bundle of fleshy and nervous Fibres, either Single or Compound; the whole, and every Part of which, is invested with its proper Membrane.

The *Muscle* arises from one Bone, by a tendinous Part called the *Head*, and is inserted into another Bone by another Tendon call'd the Tail. The Use of a Muscle is to move the several Parts of the Body by Contraction of the fleshy Fibres, and shortening the Muscles; thus the Part becomes bent, but is extended again by the same Action of its *Antagonist Muscle* on the other Side.

SPLANCHNOLOGY is that Part which treats of all the *Viscera*, or Bowels; as first, those of the Head, which are as follow. 1. The Brain and *Cerebellum*, supposed to secern the finest Parts of the Blood, call'd *Animal Spirits*, conveyed by the *Nerves* to all Parts of the Body. 2. The *Eye*, the Organ of *Sight*. 3. The *Ear*, the Organ of *Hearing*. 4. The *Nose*, the Organ of *Smelling*, and general *Emunctory* of the Brain. 5. The *Mouth* and *Tongue*, the Organs of *Taste*.

The *Viscera* of the Thorax are those contain'd in the *Neck* and *Breast*, *viz.* 1. The *Oesophagus*, or Gullet, the Instrument of *Deglutition*. 2. The *Trachea Arteria*, or Wind-Pipe, through which we *breathe*. 3. The *Lungs*, consisting of two Lobes, the

the Organ of *Respiration*. 4. The *Heart*, and its *Auricles*, the grand Organ of *Animal Life*. 5. The *Thymus*, a Gland, whose Use is scarce known; and, 6. The *Breasts*, whose Glands separate the Milk from the Blood.

The *Viscera* of the *Abdomen*, are the following. 1. The *Omentum*, or Cawl, a fat Membrane appointed to contain and cherish the Intestines with Warmth. 2. The *Stomach*, whose Use is to concoct or digest the Aliments, and convert them into *Chyle*. 3. The *Intestines*, or *Guts*, connected by the Edge of a Membrane called, 4. The *Mesentery*, containing the *Lacteal* and *Lymphatic Vessels*. 5. *Receptaculum Chyli*, or Receptacle of the Chyle from the Lacteal Veins. 6. The *Pancreas*, or Sweet-bread, a conglomerate Gland, separates a Juice for diluting the Chyle in the *Duodenum*. 7. The *Liver*, which separates the Bile and the Gall from the Blood. 8. The *Spleen*, whose Use is not well known. 9. *Kidneys*, which separate the *Urine*, conveyed by 10. The *Ureters*, to 11. The *Bladder*. 12. The *Pudenda*, or Parts of Generation in Male and Female.

ANGIOLOGY treats of the Vessels; and according to their different Kinds, it is subdivided into three Parts, *viz.* 1. *Neurology*, which treats of the *Nerves*. 2. *Arteriology*, of the *Arteries*; and, 3. *Phlebotology*, of the *Veins*.

Neurology is the Doctrine of the Nerves, which are the immediate *Organs* of Sensation, but how, or in what Manner, is not yet, and very probably never will be understood; the Nerves all arise from the *Brain* and *Spinal Marrow*, and go from thence in Pairs; thus, one Pair goes to the *Eyes* for Vision, and therefore are called the *Optic Nerves*; another to the Nose for *Smelling*, called the *Olfactory Nerves*; a third Pair to the Ears, called the *Audi-*

tory

tory Nerves; and a fourth Pair to the Tongue and Palate, called the *Gustatory Nerves*; with many others from the Brain; and, besides these, thirty Pair from the *Medulla Spinalis* to all Parts of the Body, for the *general Sense of Feeling*.

ARTERIOLOGY exhibits a general View of the Arteries, which convey the Blood from the Heart to all Parts of the Body for a *general Nutrition*. Their Coats are *Elastic*, and therefore, fitted for that *Pulsation*, which they receive from the alternate Action of the Heart, call'd *the Systole and Diastole*, *viz.* the Contraction and Dilatation of its *Ventricles*.

PHLEBOTOLOGY gives a Description of all the *Veins*, which, properly speaking, are only the Continuation of the *extreme capillary Parts* of Arteries, which they call the *Anastomosis* of the *Arteries* and *Veins*. The Use of the Veins is to return the Blood from all Parts of the Body to the Heart, from thence it goes to the Lungs, to be impregnated with fresh Spirits from the Air; which, together with the Chyle, is carried again by the Arteries to all Parts from the Heart: So wonderful is the *Animal Oeconomy!*

PRAXIS XXIV.

On MEDICINE, *or* PHYSIC.

THE Science of MEDICINE consists in the Knowledge of such Disorders as the Human Body is liable to, and the Nature of such Drugs and Medicines as are proper to remove them when they happen; and the Person who professes this Skill, is called a *Physician*.

The

The *Art of Physic* is divided into five Parts, *viz.* 1. *Physiology*, which contemplates the Nature of the Human Body. 2. *Pathology*, which treats of Diseases. 3. *Semeiotics*, which delivers what relates to the *Signs*, or *Prognostics* of Diseases. 4. *Hygieine*, which prescribes Rules for the Conservation of Health; and, 5. *Therapeutics*, which treat of the *Materia Medica*, and cure of Diseases.

PHYSIOLOGY explains the Nature and Structure of the Human Body, which see under the Praxis on *Anatomy*; besides which, it gives the proper Notions of *Life*, *Health*, and the *Balance* of *Nature*; that is, such a Disposition of the Solids and Fluids as is necessary to produce the requisite Secretion, and to keep all the Animal Functions under a due Regulation for the Production and Continuation of Health.

PATHOLOGY expounds the Nature of Diseases, in which Respect it is sometimes called *Nosologia*. Diseases are said to be *Idiopathic*, from a proper Affection of the Part; or *Sympathetic*, when they are produced from another Part affected. And they are called *Hereditary*, when derived from our Parents; or *Connate*, when we are born with them. If they soon terminate, they are said to be *Acute*, but *Chronical*, if of long Continuance.

The various States, or Stages of a Disease are thus distinguished; the Access, or Coming on, is called the *Arche*; the Growth or Progress, *Anabasis*; the Height of the Disorder, *Acme*; the Declension or going off, *Paracine*; and lastly, the *End* or *Removal* of it: And in Case the Distemper intermits, as *Agues*, *Fevers*, &c. the Fit is called a *Paroxism* of that Disease.

ÆTIOLOGY is a Part of *Pathology*, which considers and assigns the *Causes* of Diseases; which are *internal* or *external*; *remote* or *proximate*. All

these

these arise in general from what the Physicians call the *Non-Naturals*, *viz.* the *Gesta*, consisting of the Actions of the Body, and the Affections of the Mind; the *Ingesta*, as all Things taken into the Body; the *Retenta* and *Excreta*, or Things retain'd in, or excluded from the Body, whether *Salubrious*, *Recrementitious*, or *Morbose*; as the *Blood*, *Saliva*, *Urine*, *Semen*, the *Bile*, *Fæces*, &c. For, according as these Things are, such will be the *Idiosyncrasy*, or special Constitution of the Man, whether *humid*, *dry*, *bilious*, *sanguine*, *phlegmatic*, *melancholy*, &c.

SEMEIOTICS, as was said, treats of the *Pathognomonic* Signs, or *Phænomena* of Diseases, by which the Physician is assisted in making a Judgment of the Presence, Nature, State, and Event of the Disease. These Signs are of two Sorts, *viz.* *Diagnostic* and *Prognostic*; the former include all those Symptoms which indicate the Presence, Nature, and Intensity of the Disorder. The *Prognostic* Signs are those which shew the probable *Event* of the Disease, and the *Fate* of the Patient; and both the *Diagnosis* and *Prognosis* of the Disease depend principally on three Things, *viz.* the *Pulse*, *Respiration*, and *Urine*; to which may be added, the *Function* of the Part, the *Malignity* of the Disorder, the *Violence* of the Symptoms, the *Epidemical* Disposition of the Air, *Season* of the Year, *Age*, *Sex*, *Manner* of Life, &c.

HYGIEINE is the *Prophylactic* Part of Physic, or that which is employ'd in *preserving Health*, and *preventing Diseases*. Hence it prescribes Rules for the due Use, Application, and Regulation of the *Non-Naturals*, with respect to each Man's particular Habit of Body. Thus with regard to *Air*, it considers the Effects of a sudden Change; its being *dry* and *serene*, *cold* or *nitrous*, *hot* and *sulphureous*,

phurous, *moist* and *foggy*. As to *Food* or Diet, what may be the Effects of it, as it is frumentaceous, legumenous, or *animal*; thus also for *Drink*, *Exercise*, *Rest*, *Sleep*, the *Passions*, &c. it gives the proper Rules for their Regulation.

THERAPEUTICS deliver the *Methodus Medendi*, or practical Method of curing Disease; and for each particular Disorders, the *Materia Medica* supplies specific Remedies; as *Cardiacs*, or *Cordials*, for enlivening the *Heart*; *Cephalics*, for Distempers of the Head; *Stomachics*, for Disorders of the Stomach; *Hysterics*, for those of the Uterus. *Alexipharmics*, or *Febrifuges*, such as are good in Fevers; *Carminatives*, such as expel Wind; *Agglutinants*, which incrassate the Fluids; *Astringents*, are all Sorts of binding Medicines; *Absorbents*, such as absorb, and dry up superfluous Humours; *Analectics*, which cherish the Nerves, and renew Spirits and Strength; *Emollients*, such as soften and supple the Parts; *Deobstruents*, such as open Obstructions; *Diuretics*, which promote the Discharge of Urine; *Diaphoretics*, which procure Sweat, *Emetics*, which cause Vomiting; *Cathartics* are all Sorts of Purges; *Narcotics*, or *Hypnotics*, or *Opiates*, are all such Things as cause Sleep; *Sternutatories* are those which cause Sneezing. *Refrigerants* mitigate Heat, and cool the Body. Besides these, there are many other Classes of less Note.

PRAXIS XXV.

On CHIRURGERY.

CHIRURGERY, or *Surgery*, (in ſhort) is that uſeful Branch of the *Healing Art*, which conſiſts in *Manual Operation*, with proper Inſtruments.

Such Diſorders as demand the Surgeon's Care, and make the Subject of his Art, are, 1. All Kinds of *Tumours*, or Swellings. 2. *Ulcers*, or running Sores. 3. *Fiſtulas*. 4. *Inflammations*, or ſtrumous Diſorders. 5. All Kind of *Wounds*. 6. *Gangrenes*, or Mortifications. 7. *Diſlocations*, or disjointed Limbs. 8. *Fractures*, or broken Bones.

The moſt common and conſiderable *Tumours* which inſeſt the Body, are, 1. *Phlegmonic*, or inflammatory, as the *Ophthalmia*, in the Eye; the *Angina*, or Quinſey, in the Throat; *Pleuriſy*, in the Side; *Peripneumony*, in the Lungs; *Bubo*, in the Groin, *&c.* 2. *Oedematous*, or watery Humours; contained in a Cyſtis, or Bag; as the *Atheroma*, *Steatoma*, *Meliceris*, *&c.* 3. *Scirrhous Tumours*, conſiſting of a hard Part or *Induration*, called a *Scirrhus*, *Scirrhoma*, or *Scirrhoſis*. 4. *Aqueous Tumours*, *Hydroceles*, and Dropſies of all Kinds. 5. *Strumous Swellings*, or *Scrophulas*, as the *King's Evil*, and ſuch like Diſeaſes.

ULCERS are of various Kinds alſo; and diſtinguiſhed by different Names, as the *Herpes exedens*, *Phagædena*, *Nome*, *Carcinoma*, or Cancer, *Lupus*, *Noli-me-Tangere*, *Achor*, *Ozæna*, and many others; all which proceed from diſtempered Humours, or a *Cacochimia* eroding the Parts; or from Wounds, which in Time degenerate to Ulçers.

FISTUL

FISTULAS are but inveterate Ulcers with callous Lips, and penetrating with long, sinuous Cavities quite to the Bone; as the *Fistula Lachrymalis*, *Fistula in Ano*, &c. And as to *Inflammations*, and *strumous* Disorders, as their Seat is in the Glands, so by corroding them they produce *scrophulous Indurations* of many Sorts, which can't be particularly enumerated.

WOUNDS happen many Ways, viz. *Punctures*, by sharp-pointed Instruments, *Incisions*, or Cuts, *Contusions*, or Bruises, by any violent Force; and also all *Sprains*, or *Strains*, occasioning a violent and painful Tension of the Parts, come under this Class.

A GANGRENE is, in its first State, usually call'd a Mortification; but when the Part is quite dead, or discolour'd and cold, it is then call'd a *Sphacelation*, or *Sphacelus*.

DISLOCATIONS, which the Surgeons sometimes call *Luxations*, are the *Disjointing of Bones*, and this may happen to most of the Articulations in the bony System.

FRACTURES are the last Class of Diseases which demand the Chirurgic Art; these are distinguished into two Sorts, viz. *Simple Fractures*, which happen *without a Wound*; and *Compound Ones*, when they are attended with Wounds in the Flesh of the affected Part.

The *Intentions* and Manner of Cure in Surgery are various, as 1. By *Derivation*, or drawing the Humours off the Part towards others on the same Side. 2. *Revolution*, or drawing them off towards the opposite Part. 3. *Discussion*, or dissipating the peccant Matter into the Mass of Blood. 4. *Suppuration*, or *Maturation*, or bringing the Matter of the Tumour to Pus laudabile, or fit for Discharge. 5. *Digestion*, the promoting such a Discharge by Medicines.

dicines. 6. *Mundification*, a cleansing the Part by *Detergent* Medicines, fitting it for 7. *Incarnation*, which is Healing up of the Wound with new Flesh. 8. *Cicatrization*, which is the inducing a new Skin over the Part, to leave as small a *Cicatrix* or *Scar*, as possible.

These Intentions all consist in Application of Medicines; but others require Manual Operations, as, 1. *Amputation*, or cutting off a Limb. 2. *Arteriotomy*, or bleeding an *Artery*. 3. *Phlebotomy*, or cutting a *Vein*. 4. *Bronchotomy*, making an Incision in the Wind-pipe. 5. *Castration*, or cutting out of the *Testicles*. 6. *Cauterizing*, or burning away the Part either with an *actual or potential Cautery*. 7. *Cupping*, a raising the Cuticle for *Scarification*. 8. *Cystotomy*, an Opening of the Bladder to extract the Stone. 9. *Fonticulation*, a making *Issues*, *Seatons*, &c. 10. *Lithotomy*, a Cutting for the Stone. 11. *Tapping*, a perforating the *Abdomen* in the Dropsy. 12. *Trepanning*, Opening the Scull in circular Perforations. 13. *Reduction* of dislocated Bones, with proper Ligatures, Bandages, *&c.*

The *Surgeon* has likewise his particular Classes of Medicines; as, *Incarnatives*, which heal up with Flesh; *Anodynes*, which assuage Pain; *Detergents*, which cleanse the Wound; *Desiccatives*, which dry them up; *Caustics*, which burn to an *Eschar*; *Epulotics*, which cicatrize Wounds; *Lithrontriptics*, which break away the Stone in the Bladder; *Narcotics*, which stun the Pain; *Palliatives*, used to palliate incurable Wounds; *Phagedænics*, which eat away fungous, or proud Flesh; *Styptics*, which stop Hæmorrhages, or profuse Bleeding; with many others, as *Balsamics*, *Aperients*, *Divestives*, *Repellents*, *Resolvents*, *Suppuratives*, *Ripeners*, *Selerotics*, *Vesicatories*, &c. whose Intentions of Cure are indicated by their Names.

In

In the Surgery we view his terrible apparatus of Instruments; the Saws, Knives, Scissars, *Catheter*, *Cauterics*, *Cyclifcus*, *Dentagra*, *Forceps*, *Lancets*, *Probe*, *Trepan*, *Perizomas*, *Scala*, *Scarificatory*, *Syringes*, &c. too commonly known.

PRAXIS XXVI.

On POLITY, *and* JURISPRUDENCE.

POLITY is the art of conducting the Affairs of a *Public Society*, or *Community*, so as to procure and preserve the Interest and Happiness of the *Whole*, and each *Individual*, in the highest Degree possible.

A SOCIETY is distinguished into three Sorts, *viz.* A *Family*, a *City*, and a *Republic*, or *Nation*. And as these all consist of Persons in a different Relation to each other, so various and different Forms of Government are found necessary for each, which go under the following Denominations.

OECONOMICS respect the Order and Government of a FAMILY as it consists of various Branches in a proper Subordination; as, 1. *Parents*, *Father* and *Mother*. 2. *Children*, Sons and Daughters. 3. *Servants* and *Domestics*, that are *Aliens* to the Family. The *paternal Care* of the Parents; the *filial Duties* of the Children, and the *Servitude* of the rest, are the Subject of this *oeconomical* Government, which was formerly called *Patriarchal*, because the *Father*, or *Ruler of the Family*, was stiled *Patriarch*.

POLITY is (according to the Etymology of the Word) the *Government of a City*, which Power is vested in the principal Persons, called *Magistrates*, consisting in most *Cities* and *incorporated Towns* of

a *Mayor*, *Aldermen*, and *Common-Council-Men*; some Towns, instead of a *Mayor*, have a *Portreve*, *Bailiff*, or a *Constable*, for their Chief *Magistrate*. But the Word *Polity*, or *Policy*, now is used to denote in general any Sort of Government in any *State*; and the Act is called *Politics*; and those well skill'd in it, *Politicians*.

The Forms of Government respecting the People are many; for Instance, it is called, 1. THEOCRACY, when they receive the Laws and Rules of Government immediately from *God* himself; as that of the *Jewish* State under *Moses*. 2. MONARCHY, when there is *one Supreme Head* of the State, who is call'd *Emperor*, or *King*; and such a Nation is called an Empire, or Kingdom. 3. ARISTOCRACY, when the *Supreme and Legislative* Power is vested in a few of the highest Rank, who govern jointly. 4. DEMOCRACY, when the Administration is in the Hands of the *Common People*.

All *Government* consists in the Administration of Justice, according as it is prescribed by the Laws of *Nature*, by the *written Laws of the Land*, or by *ancient Usage* or *Custom*.

The LAW of NATURE is what we, in short, call *Natural Rectitude*, or *Right*; and is the Original Rule of Justice, whether *Commutative* or *Distributive*. By this the *Life* and *Property* of every Person is made sacred, and the immediate Care of every Ruler; and indeed, from hence arises

The LAW of NATIONS; this consists of Public *Acts* and *Statutes*, which provide for the Public Utility, and *Necessity* of the People, considered as a Body corporate, and ordain and decree whatever relates to *Obedience* and *Subjection*, *Dominion* and *Government*, *War* and *Peace*, Contracts, *Division* of Lands, Foundation of *Societies*, and the Constitution of *Cities*, *Towns*, and *Villages*.

The

The CIVIL LAW is that which is peculiar to any Country or People; and adminiſters that Juſtice which ariſes from their particular Situation, and ſpecial Relations and Circumſtances. When this reſpects a City, or *Borough-Town*, it is called their *Municipal Law*. The Profeſſors of this Sort of Law are called *Civilians*.

The CIVIL LAW of the *Romans*, and which have ever ſince been of great Uſe to all the Nations of the World, are contained in four Volumes, *viz.* 1. The DIGEST, or *Pandects*, containing a Collection of all that was material in the old Law-Books, to the Time of *Maximinus*. The CODE, in twelve Books, contains an Abridgement of the Anſwers and Deciſions of twenty-ſix Emperors, and their Councils, from *Adrian* to the Time of *Juſtinian*. 3. The INSTITUTES, which are a Compendium of the Digeſt, by Order of *Juſtinian*, for the Uſe of the young *Civilian Students*. 4. The AUTHENTICS, being a Body of *new Conſtitutions*, ſet out by the Authority of the ſame Emperor *Juſtinian*, after the *Code*. Beſides theſe, there was, 5. The *Theodoſian* CODE, publiſhed for the better Underſtanding of the *Juſtinian* Code. And, 6. The Book of FUNDS, containing the Laws of *Tenures* and *Fees* between *Lords* and *Vaſſals*.

The *Laws* by which *England* is governed are as follow, 1. CIVIL LAW, before mentioned. 2. COMMON LAW, containing a Summary of all the *Laws*, *Rights*, and *Privileges* of the People of *England*, in what is called the *Magna Charta*, or *great Charter of Engliſh Rights*. 3. STATUTE LAW, conſiſting of *Statutes*, *Acts*, and *Ordinances* of King and Parliament. 4. CANON LAW, conſiſting of the *Canons* of *General Councils*, and *national* and *provincial Synods*, with the *Decrees* of *Popes*, the *Judgment* of *ancient Fathers*, &c. uſed

in *Ecclesiastical Affairs*. 5. MARTIAL LAW, used in all *Military* and *Maritime Affairs*. 6. FOREST LAW, which relates to the Regulation of *Forests*, and the *Chace*. 7. To these may be added the LAW of CUSTOM, which is remarkable in some Parts of *England*.

The COURTS of JUDICATURE for the Administration of *Justice* and *Right*, are, 1. The *High Court* of PARLIAMENT, consisting of KING, *Lords*, and *Commons*. 2. The KING's BENCH, in which all the *Pleas* of the *Crown*, or what concerns the *Life*, *Peace*, and *Property* of the *Subject*, is here transacted. 3 The *Court of* CHANCERY, designed to mitigate the *Rigour* of *Common Law* and to set Things upon the Footing of *Right*; and is therefore called the *Court of Equity*. 4. The *Court of* COMMON PLEAS, in which are debated the *usual and common Pleas*, or Causes between *Subject and Subject*, according to the *strictest Rules of Law*. 5. The *Court* of EXCHEQUER, in which are tried all Causes relative to the *Revenue* and *Treasury* of the King. 6. The Court of ADMIRALTY, which takes Cognizance of all Affairs *Civil* and *Military* on the Seas. These are the *great Tribunals* of the Realm; to which might be added many other inferior Courts; and indeed, to all of them we might premise the *most august Assembly*, called the PRIVY-COUNCIL, for advising and counselling the King in all weighty Matters of State.

The GREAT OFFICERS of the CROWN or STATE, are in Order of *Precedency* as follow, *viz.* The *Lord High Steward* of *England*; the *Lord High Chancellor*; the *Lord High Treasurer*; the *Lord President* of the *Privy-Council*; the *Lord Privy-Seal*; the *Lord Great Chamberlain* of *England*; the *Lord High Constable* of *England*; the *Earl Marshal* of *England*; the *Lord High Admiral* of *England*.

England. But the Offices of *High Steward* and *High Constable* are not ſtanding, but made *pro Tempore*; as at *Coronations*, *Arraignment of Peers*, &c.

The NOBILITY of *England* conſiſt in the following Orders or Degrees, *viz.* The KING; the PRINCES of the Blood; a DUKE; ſtiled, *Moſt High*, *Puiſſant*, and *noble Prince.* A MARQUIS; ſtiled, *Moſt Noble* and *Puiſſant Prince.* An EARL; his Title is, *Moſt Noble* and *Puiſſant Lord.* A VISCOUNT; his Title, *Moſt Noble*, *Potent*, and *Honourable.* A BARON; ſtiled, *Moſt Noble*, and *Right Honourable.* The *Lower Degrees* of *Nobility*, called the Commons of *England*; are, a *Baronet*, a *Knight*, *Eſquire*, and *Gentleman.* But though the Title of GENTLEMAN be the loweſt in the *honorary Liſt*, it is the Higheſt of all in *real Dignity* and *Merit.*

PRAXIS XXVII.

Of HERALDRY.

HERALDRY is the Art of *Blazoning a Coat of Arms* in proper *Colours* and *Metals*, and is of two Parts, *Blazoning* and *Marſhalling.* *Blazon* is the Explanation of *Coat-Armour* in ſuch ſignificant Terms of *Colours*, *Figures*, *Poſtures*, &c. as may indicate the *Virtues* and *Merits* of the *firſt Bearers.* And *Marſhalling* is the Diſpoſition of ſeveral *Coats*, (originally belonging to divers Families) within one *Shield*, or *Eſcutcheon*, with all the *Armorial Enſigns* thereto belonging.

The ESCUTCHEON is the whole Frame of the Coat of Arms, of which the interior Part is called the *Field*, which is charged with all thoſe Figures and Characters that are vulgarly called the *Arm*;

and are taken from all Parts of the Creation, as *Angels*, *Men*, *Beast*, *Fowls*, *Fishes*, *Insects*, *Plants*, *Celestial Bodies*, &c.

The Points, or Parts of an Escutcheon, are Nine, *viz.* Three on the upper Part, placed horizontally, called the *Middle Dexter*, and *Sinister Chief*. Three in the Middle of the Shield, called the *Collar*, *Fess*, and *Nombril Points*; and three at the Bottom, called the *Dexter*, *Middle*, and *Sinister Base Points*.

TINCTURES in Heraldry are the *Armorial Colours*, with which the Ensigns or Charges are painted. These are of three Sorts, viz. *Metals*, *Colours*, and *Furs*; these for common Gentlemen, are Yellow, *Or*; White, *Argent*; Black, *Sable*; Red, *Gules*; Blue, *Azure*; Green, *Vert*; Purple, *Perpure*; Orange, *Tenne*; and Murry, *Sanguine*.

But for *Noblemen*, these Tinctures are called *precious Stones*, viz. *Topaz*, *Pearl*, *Diamond*, *Ruby*, *Sapphire*, *Emerald*, *Amythist*, *Jacinth*, *Sardonyx*. And for *crowned Heads*, they are blazoned under the Characters of the *Planets*; as, *Sol*, *Luna*, *Saturn*, *Jupiter*, *Venus*, *Mercury*, *Dragon's-head*, *Dragon's-tail*; all which denote the Colours above respectively. The two last Tinctures are counted *Stainant*, or *Stains*, and are used with *Abatements*, for a Mark of Disgrace in the Bearer.

The CHARGES (called *Ordinaries*) placed on the Field in *Court-Armour*, are many, but the principal and most honourable are the following, *viz.* the *Cross*, the *Chief*, the *Pale*, the *Bend*, the *Fess*, the *Inescutcheon*, the *Chevron*, the *Saltier*, the *Bar*. Besides which, there are Ten of less Note, *viz.* the *Gyron*, *Orle*, *Pile*, *Quarter-Dexter*, *Quarter-Sinister*, *Canton-Dexter*, *Canton-Sinister*, *Flanch*, *Flasque*, and *Voider*. These all have a Kind of *Hieroglyphic* Intention, and were originally intended to denote the *Abilities*, *Authority*, *Atchievements*, and

and Merits of the Bearer; though they are now regarded as little more than Symbols or Enſigns of Rank and Dignity.

The *Lines* which bound theſe Charges have divers remarkable Forms, which are eſteemed as additional Notes of Diſtinction; and are named with the Charge in Blazoning; as, he bears *Azure*, a *Chief invected*, a *Pale ingrail'd*, a *Feſs indented*, &c.

The Sons of a Family are denoted by particular Charges; thus, the firſt, or eldeſt Son, bears a *Label* with three Points; the ſecond Son, a *Creſcent*; the third, a *Mullet*; the fourth, a *Martlet*; the fifth, an *Annulet*; the ſixth, a *Fleur-de-lis*. Then, the eldeſt Son of the ſecond Family bears a *Creſcent* with a *Label* on it; the ſecond Son, a *Creſcent* with a *Creſcent*; the third, a *Creſcent* with a *Mullet*, and ſo on; by which the Branches or Houſes of each reſpective Family are diſtinguiſhed.

But there are Bearings of Armour, called *Abatements*, which are Badges of *Diſgrace*, implying ſome ungentlemen-like or diſhonourable Action, Quality, or Stain, in the Bearer. Of theſe the *Armoriſts* have nine, *viz.* A *Square Turf* in the Middle of the Field; an *Ineſcutcheon reverſed*; a *Point parted Dexter*; a *Point in Point*; a *Point Champaine*; a *plain Point*; a *Gore*; a *Guſſet*; and laſtly, the *whole Coat reverſed*, which is the worſt of all.

MARSHALLING is the ſecond Part of *Heraldry*, which conſiſts in an orderly ranging and diſpoſing of Things, *within and without* the Eſcutcheon.

Within the Eſcutcheon, Coats of different Families are marſhalled on Account of *Deſcent*, *Alliance*, *Marriage*, *Adoption*, Gifts of the *Sovereign*, &c. which is alſo called, *Quartering Coats of Arms*.

The exterior Ornaments of an *Atchievement* are,

1. The *Helmet*, or Head-Piece, in Armour on the Top.

Top. 2. The *Mantle*, or Military Habit used in ancient Time, with its *Curlings*, and jagged Scantlings. 3. The *Crest* or *Cognizance*, this is placed on the highest Part of the Helmet; and is a *Crown*, *Wreath*, *Chapeau*, &c. 4. *Supporters*, or *Cotises*, in the Arms of Noblemen only. 5. The *Escrol*, or *Compartment*, on which the *Supporters* stand; and, 6. The *Motto*, or *Device*. When a Person dies, and his Arms are fixed on the Front of the House, it is then called a *Hatchment*, which for a Woman, is always in Form of a *Lozenge*.

The *College* of *Heralds* consist of a HEAD, who is the *Earl Marshal of England*, four KINGS *of Arms*, *Garter*, *Clarencieux*, *Norroy*, and *Bath*. Eight HERARDS; *Richmond*, *Lancaster*, *Chester*, *Windsor*, *Somerset*, *York*, *Hanover*, *Brunswick*; besides one extraordinary, *Mowbray*, Four PURSUIVANTS, or MARSHALS; *Rouge-cross*, *Rouge-dragon*, *Portcullis*, and *Blue Mantle*. Besides these, there are two extraordinary, viz. *Blanch-lion*, and *Rouge-rose*. As *Garter* is principal *King of Arms* in *England*, so *Lion* is in *Scotland*, and *Ulster* in *Ireland*.

A

CATALOGUE

OF

Such Books, in the *English* Language, as we judge most proper to be read upon the Liberal Arts and Sciences; arranged agreeably to the Order wherein the Lessons upon these Subjects are exhibited in the third Part of the preceding Introduction.

I. Theology.

Quarto.

1 Butler's Analogy of Religion, Natural and Revealed.

Octavo.

2 Addison's Evidences of the Christian Religion.
3 Atterbury's (Bishop of *Rochester*) Sermons, 4 vol.
4 Barrow's Sermons, 6 vol.
5 Cheyny's Philosophical Principles of Religion.
6 Clarke's Discourse concerning the Being and Attributes of God; the Obligations of natural Religion, and the Truth and Certainty of the Christian Religion.
7 Foster's Sermons, 4 vol.
8 Gibson's (Bishop of *London*) Pastoral Letters to the People of his Diocese, in Defence of the Christian Religion.
9 Grotius on the Truth of the Christian Religion, by *Clarke*.
10 Prideaux's Connection of the Old and New Testament, in the History of the Jews and neighbouring Nations, from the Declension of the Kingdom of *Israel* and *Judah* to the Time of Christ, 3 vol.

11

11 Sherlock on Death.
12 ——— on Divine Providence.
13 ——— on future Judgment.
14 Sherlock's (Bishop of *London*) Sermons, 3 vol.
15 Tillotson's Sermons, 12 vol.
16 Whole Duty of Man.

II. Morality.

Folio.

17 Puffendorf on the Law of Nature and Nations, with Notes, by *Barbeyrac*.

Quarto.

18 Hutcheson's System of Moral Philosophy.

Octavo.

19 Hutcheson's Introduction to Moral Philosophy.
20 ——— On the Passions.
21 Cicero's Offices, by *Guthrie*.
22 Hume's Enquiry concerning the Principles of Morals.
23 ——— Essays Moral and Political.
24 Pope's Ethic Epistles.
25 Seneca's Morals.
26 Gay's Fables.

III. Paganism.

Folio.

27 Broughton's Dictionary of all Religions.

Octavo.

28 Kennet's Antiquities of Rome.
29 King's History of the Heathen Gods.
30 Potter's Grecian Antiquities, 2 vol.
31 Ross's View of all the Religions in the World.

IV. Mythology.

Octavo.

32 Æsop's Fables by Croxal, L'Estrange, *&c.*
33 Banier's Mythology and Fables of the Ancients, explain'd from History, 4 vol.

34 Ovid's Metamorphoſes, with Notes.
35 Lucian's Dialogues, by *Dryden*.

V. Rhetoric.

Octavo.

36 Cicero upon the Character and Qualifications of an Orator, by *Guthrie*.
37 Quintilian's Inſtitutes of Eloquence, by *Guthrie*.
38 Sheridan's Britiſh Education.
39 Holme's Rhetoric.

VI. Logic.

Octavo.

40 Duncan's Logic.
41 Locke's Eſſay on Human Underſtanding.

VII. Poetry.

Octavo.

42 Butler's Hudibras.
43 Dryden's Works.
44 Milton's Poetical Works.
45 Pope's Poetical Works.
46 Shakeſpear's Works.
47 Swift's Works.
48 Thomſon's Works.
Waller, Cowley, Prior, Addiſon, *&c. &c.*

VIII. Geography.

Folio.

49 Compleat Syſtem of Geography, 2 vol.

Octavo.

50 Gordon's Geographical Grammar.
51 Salmon's Geographical Grammar.
52 ——— Gazeteer.
53 Varenius's compleat Syſtem of General Geography, 2 vol.

IX.

IX. Chronology.

Folio.

54 Usher's Annals of the World.
55 Marshal's Tables.

Quarto.

56 Newton's Chronology.

Octavo.

57 Strauchius's Breviarium Chronologicum, by *Sault*.

X. Astronomy.

Octavo.

58 M. de la Caille's Elements of Astronomy, deduced from Observations, and demonstrated upon the Mathematical Principles of the Newtonian Philosophy, by *Robertson*.
59 Gregory's Elements of Astronomy.
60 Keill's Astronomical Lectures.
61 Whiston's Astronomical Lectures.

XI. History.

Folio.

62 Burnet's (Bishop) History of the Reformation of the Church of England, 3 vol.
63 Camden's Britannia, or a History of all the Counties of England, Scotland, Wales, and the Islands adjoining.
64 Cox's History of Ireland, from the Conquest to the present Time.
65 Davies's History of the Caribbee Islands
66 Giannone's History of Naples, 2 vol.
67 Guthrie's General History of England, from the Invasion of the Romans under Julius Cæsar to the late Revolution, 5 vol. with Ralph's Continuation.
68 Hill's History of the Ottoman Empire.

69 Hughes's natural Hiſtory of Barbadoes.

70 Kæmpfer's Hiſtory of Japan, with a Deſcription of the Kingdom of Siam, 2 vol.

71 Lediard's Naval Hiſtory of England in all its Branches, from the Norman Conqueſt in the Year 1066, to the Concluſion of 1734. 2 vol.

72 Maitland's Hiſtory of London, from its Foundation by the Romans to the preſent Time.

73 ——— Hiſtory of Edinburgh, from its Foundation to the preſent Time.

74 Mariana's general Hiſtory of Spain, by *Stevens*:

75 Mezeray's general Chronological Hiſtory of France; beginning before the Reign of King Pharamond, and ending with the Reign of King Henry IV. containing both the civil and eccleſiaſtical Tranſactions of that Kingdom.

76 Raleigh's (Sir Walter) Hiſtory of the World.

77 Scott's Hiſtory of Scotland.

78 Smith's general Hiſtory of Virginia, New-England, and the Summer-Iſles.

Quarto.

79 Baker's Hiſtory of the Inquiſition in Portugal, Spain, Italy, and the Eaſt and Weſt-Indies, in all its Branches.

80 Bower's Hiſtory of the Popes from the Foundation of the See of Rome to the preſent Time.

81 Sprat's Hiſtory of the Royal Society: With a Supplement, by *Birch*.

Octavo.

82 Arrian's Hiſtory of the Expedition of Alexander the Great, tranſlated by *Rooke*, 2 vol.

83 Aſhmole's Hiſtory of the moſt noble Order of the Garter, and the ſeveral Orders of Knighthood in Europe.

84 Banck's Hiſtory of the Houſe of Auſtria and the German Empire.

85 Britiſh Empire in America, containing the Hiſtory

ſtory of the Diſcovery and Settlement of all the Britiſh Colonies in America, 2 vol.

86 Brockwell's Hiſtory of Portugal; to which is added, the Hiſtory of Brazil and all the other Dominions of the King of Portugal.

87 Buchanan's Hiſtory of Scotland from the Reign of Fergus, the firſt Founder of the Scotiſh Monarchy, to the Reign of King James VI. of Scotland, and I. of England.

88 Chalons's Hiſtory of France to the Death of Lewis XIII. 2 vol. continued in Voltaire's Age of Lewis XIV. and Hiſtory of the War in 1741, 2 vol.

89 Clarendon's Hiſtory of the Rebellion and Civil Wars of England, begun in the Year 1641, 6 vol.

90 ——— Hiſtory of the Rebellion and Civil Wars of Ireland.

91 Connor's Hiſtory of Poland, 2 vol.

92 Crull's ancient and preſent State of Muſcovy, 2 vol.

93 Daniel's Hiſtory of France, from the Time the French Monarchy was eſtabliſhed in Gaul, to the Time of Lewis XV. 5 vol.

94 Dion Caſſius's Hiſtory, containing the moſt conſiderable Paſſages under the Roman Emperors, from the Time of Pompey to the Reign of Alexander Severus; tranſlated by *Manning*, 2 vol.

95 Du Halde's general Hiſtory of China, including an exact Account of their Cuſtoms, Manners, Ceremonies, Arts and Sciences, 4 vol.

96 Echard's general Eccleſiaſtical Hiſtory, 2 vol.

97 Herodotus's Egyptian and Grecian Hiſtory; by *Littlebury*, 2 vol.

98 Herrera's general Hiſtory of the vaſt Continent and Iſlands of America, commonly called the

Weſt-

West-Indies, from the first Discovery thereof; with an Account of their Antiquities, 6 vol.

99 Holland, (History of the Republic of) from its first Foundation to the Death of K. William III. also a Description of the United Provinces, 2 vol.

100 L'Estrange's (Sir Roger) Josephus, 3 vol.

101 Livy's Roman History, with *Frienſheim*'s Supplement, 6 vol.

102 Machiavel's History of Florence.

103 Moguls and Tartars (History of the) with a Description of the Countries they inhabit, 2 vol.

104 Ockley's History of the Saracens, 2 vol.

105 Puffendorf's Introduction to the History of the principal Kingdoms and States of Europe, with an Appendix containing the States of Italy.

106 Rapin's History of England, from the earliest Accounts to the Revolution, with *Tindal*'s Continuation to the Accession of George II. 28 vol.

107 Rapin's Abridgment of the History of England; being a Summary of Rapin's History and Tindal's Continuation, with the Heads and Monuments of the Kings, *&c.* 3 vol.

108 Rollin's ancient History of the Egyptians, Carthaginians, Medes, Persians, *&c.* 10 vol.

109 ——— Roman History, from the Foundation of Rome to the Battle at Actium; that is, to the End of the Commonwealth.

110 Salmon's general History of the several Nations of the World.

111 ——— Modern History, describing the Situations, Persons, Habits, Manners, Laws, Customs, Arts and Sciences, Trades, Plants, Animals, and Minerals of all Nations, 32 vol.

112 Savage's History of Germany, containing the Lives and Reigns of all the Emperors of Germany, 2 vol.

113 ——— History of the Turks, 2 vol.

114 Scheffer's Hiſtory of Lapland.

115 Temple's Introduction to the Hiſtory of England.

116 ——— Memoirs of Chriſtendom, 2 Parts.

117 Univerſal Hiſtory from the earlieſt Account of Time; the antient Hiſtory in 21 vol.

118 Voltaire's general Hiſtory and State of Europe, from the Time of Charlemain to Charles V.

119 Xenophon's Cyropædia; or Inſtitution of Cyrus, by *Aſhley*, 2 vol.

120 ——— Expedition of Cyrus into Perſia, and the Retreat of the 10,000 Greeks, by *Spelman*, 2 vol.

121 Hiſtory of the Affairs of Greece.

XII. Physiology, XIII. Pneumatics, XIV. Optics, XV. Hydrostatics, *and*, XVI. Mechanics, *comprizing natural and experimental Philoſophy.*

Folio.

122 Lord Bacon's Works 3 vols.

123 Boyle's Works 5 vols.

124 Hill's Natural Hiſtory; or a Deſcription of the Animals, Vegetables, and Minerals of the different Parts of the World, 3 vol.

Quarto.

125 Bacon's Philoſophical Works, abridged by *Shaw* 3 vol.

126 Boyle's Philoſophical Works, abridged by *Shaw*, 3 vol.

127 Deſagulier's Courſe of Experimental Philoſophy, 2 vol.

128 Galileus's Mathematical Diſcourſes relating to Mechanics and local Motion, by *Weſton*.

129 Molyneux's Contrivance of adapting a Teleſcope to an horizontal Dial. Collins's Deſcrip-

tion

tion and Uſe of four ſeveral Quadrants, two great ones and two ſmall ones.

130 ——— Treatiſe of Dioptrics, wherein the various Effects and Appearances of ſpheric Glaſſes, both convex and concave, ſingle and combined in Teleſcopes and Microſcopes, are explained.

131 Pemberton's View of Sir Iſaac Newton's Philoſophy.

132 Smith's compleat Syſtem of Optics, 2 vol.

Octavo.

133 Baddam's Memoirs of the Royal Society, 10 vol.

134 Baker's Employment for the Microſcope.

135 ———Microſcope made eaſy.

136 Barlow's Survey of the Tides.

137 Berkley's Theory of Viſion.

138 Bradley's Philoſophical Account of the Works of Nature.

139 Brooke Taylor's Method of Perſpective.

140 Burnet's Theory of the Earth.

141 Derham's Phyſico-Theology.

142 Emerſon's Principles of Mechanics.

143 Graveſand's Mathematical Elements of Natural Philoſophy, by Deſaguliers, 2 vol.

144 Hales's Statical Eſſays, 2 vol.

145 Haukſbee's Phyſico-Mechanical Experiments, on various Subjects.

146 Helſham's Lectures in Natural Philoſophy, by *Bryan Robinſon.*

147 Hill's Eſſays in Natural Hiſtory and Philoſophy, containing a Series of Diſcoveries by the Aſſiſtance of Microſcopes.

148 Hooke's Philoſophical Experiments and Obſervations.

149 Keill's Introduction to Natural Philoſophy.

150 Mac-Laurin's Account of Sir Iſaac Newton's Philoſophical Diſcoveries.

151 Mariette's Treatise of Hydrostatics, by *Desaguliers*.

152 Martin's Optics.

153 ——— Philosophical Grammar.

154 ——— Philosophia Britannica, or a new and comprehensive System of the Newtonian Philosophy, Astronomy, and Geography, in a Course of 12 Lectures, 2 vol.

155 Martin's and Chambers's Abridgment of the Philosophical History and Memoirs of the Royal Academy of Sciences at Paris, 5 vol.

156 Maupertius's Figure of the Earth determined from Observation, by order of the French King.

157 Muschenbroek's Elements of Natural Philosophy, by *Celon*, 2 vol.

158 Newton's (Sir Isaac) Mathematical Principles of Natural Philosophy, by *Motte*, 2 vol.

159 ——— Optics; or a Treatise of Reflections, Refractions, Inflections, and Colours of Light.

160 Nollet's (Abbe) Lectures on Experimental Philosophy.

161 Patoun's compleat Treatise of practical Navigation.

162 Robertson's Elements of Navigation, 2 vol.

163 Robins on Gunnery.

164 Rohault's System of Natural Philosophy, with Dr. *Clark*'s Notes, 2 vol.

165 Rowning's compendious System of Natural Philosophy, 2 vol.

166 Voltaire's Elements of Sir Isaac Newton's Philosophy, revised by *Hanna*.

167 Watson's Experiments and Observations on the Nature and Properties of Electricity.

168 Wilkins's Mathematical and Philosophical Works.

169 Wilson's Treatise of Electricity.

170 Worſter's Principles of Natural Philoſophy.
171 Whytt's Phyſiological Eſſays.

XVII. Arithmetic.

Quarto.

172 De Moivre's Doctrine of Chances, or a Method of calculating the Probability of Events in Play.
173 Dodſon's Calculator; being correct Tables for Computation adapted to Science, Buſineſs and Pleaſure.
174 Gardiner's Table of Logarithms for all Numbers from 1 to 102100; and for the Sines and Tangents to every ten Seconds of each Degree in the Quadrant; as alſo for the Sines of the firſt 72 Minutes to every ſingle Second.
175 Hodgſon's Valuation of Annuities of Lives.
——— Doctrine of Fluxions, founded on Sir Iſaac Newton's Method, publiſhed by himſelf in his Tract upon the Quadrature of Curves.
176 Mac-Laurin's Treatiſe of Fluxions, 2 vol.
177 Malcolm's Syſtem of Arithmetic Theorical and Practical.
178 Newton's (Sir Iſaac) Method of Fluxions and infinite Series.
179 Sanderſon's Algebra, 2 vol.

Octavo.

180 De Moivre's Annuities on Lives.
181 Hammond's Elements of Algebra.
182 Haye's Negociator's Magazine of Monies and Exchanges.
183 —— Young Merchant's Aſſiſtant; or his Buſineſs at the Cuſtom-Houſe made eaſy.
184 Hill's Arithmetic.
185 Mac-Laurin's Treatiſe of Algebra.
186 Mair's Treatiſe on Book-keeping.
187 Malcolm on Book-keeping.
188 Martin's Logarithms.

189 Martin's Decimal Arithmetic.
190 Newton's (Sir Isaac) universal Arithmetic; with Dr. Halley's Method of finding the Roots of Equations arithmetically.
191 Simpson's Treatise of Algebra.
192 ——— Doctrine and Application of Fluxions, 2 vol.
193 Ward's Compendium of Algebra.
194 —— Mathematics.

XVIII. Geometry.

Quarto.

195 Jesuit's Perspective, Englished by *Chambers*.
196 Newton's (Sir Isaac) two Treatises of the Quadrature of Curves and Analysis, by Equations of an infinite Number of Terms; with a large Commentary, by Stewart.
197 Sharp's Geometry improved.
198 Simson's Elements of Euclid.

Octavo.

199 Barrow's Elements of Euclid.
200 Cun's Elements of Euclid.
201 De Chale's Elements of Euclid.
202 Gregory's Treatise of practical Geometry.
203 Hauxley's Navigation unveil'd; or a new and compleat System of Navigation, 2 vol.
204 Hawney's Doctrine of plain and spherical Trigonometry.
205 ——— Measuring.
206 Heynes's Trigonometry.
207 Jones's Synopsis Palmariorum Matheseos; or a new Introduction to the Mathematics.
208 Leybourn's Dialling; improved by *Wilson*.
209 Mandey's Mathematics.
210 ——— on Measuring.
211 Muller's Attack and Defence of fortified Places.
212 ——— Elements of Mathematics.

213 Muller's Treatiſe of Fortification.
214 Ozanam's Courſe of Mathematics, 5 vol.
215 Patoun's compleat Treatiſe of Navigation.
216 Robertſon's compleat Treatiſe of Menſuration.
217 ——— Elements of Navigation, 2 vol.
218 ——— Treatiſe of ſuch Mathematical Inſtruments as are uſually put into a portable Caſe.
219 Sherwin's Mathematical Table.
220 Simpſon's Elements of plane Geometry.
221 Stone's Mathematical Dictionary.
222 Turner's Mathematical Miſcellanies.
223 Vauban's Method of Fortification.
224 Ward's young Mathematician's Companion.
225 Webſter's compendious Courſe of practical Mathematics, 3 vol.
226 ——— Deſcription and Uſe of a Sett, or Caſe of Pocket-Inſtruments.
227 Wells's Art of Shadows.
228 ——— young Gentleman's Mathematics, 3 vol.
229 Wilſon's Trigonometry; with the Doctrine of the Sphere, plain Dialling and Spheric Geometry.
230 Witty's Treatiſe of the Sphere.
231 Wyld's Practical Surveyor; or the Art of Land-Meaſuring made eaſy.

XIX. Music.

232 Broſſard's Muſical Dictionary.
233 Graſſineau's Muſical Dictionary.
234 Malcolm on Muſic, ſpeculative, practical, and hiſtorical.
235 Smith's Harmonics, or the Philoſophy of artificial Sounds.

XX. Botany.

Folio.

236 Grew's Anatomy of Plants, with an Idea o
a philosophical History of Plants.
237 Hill's History of Plants.
238 Miller's Gardener's Dictionary.

Octavo.

239 Tournefort's compleat Herbal.
240 Bradley's Botanical Dictionary.

XXI. Pharmacy.

Folio.

241 James's Medicinal Dictionary, 3 vol.

Quarto.

242 Hill's History of the Materia Medica.

Octavo.

243 Alleyne's New English Dispensatory.
244 Banyer's Hospital Dispensatory.
245 Boerhaave's Materia Medica.
246 ————Treatise on the Power of Medicines
by *Martin.*
247 Brookes's General Dispensatory.
248 Eyre's Account of the Mineral Waters of Spa
in Germany, and Hotwell Waters.
249 Fuller's Pharmacopœia Extemporanea; or,
Body of Medicines.
250 Geoffroy's Treatise of Fossil, Vegetable, an
Animal Substances that are made use of in Physic.
251 James's Dispensatory.
252 Lewis's New Dispensatory.
253 Mead's Mechanical Account of Poisons.
254 Pemberton's Dispensatory of the College
Physicians.
255 Quincy's Dispensatory.
256 Shaw's Edinburgh Dispensatory.

257 Short's Medicina Britannica; or a Treatise of such physical Plants as are generally found in the Fields or Gardens in Great-Britain.

XXII. Chemistry.

Folio.

258 Glauber's Chemical Works.

Quarto.

259 Boerhaave's History, Theory, and Practice of Chemistry, by *Shaw*, 2 vol.

Octavo.

260 Friend's Chemical Lectures.

261 Lewis's Elements of Chemistry.

262 Shaw's Philosophical Principles of Chemistry.

263 Stahl's Philosophical Principles of universal Chemistry, by *Shaw*.

XXIII. Anatomy.

Quarto.

264 Winslow's anatomical Exposition of the Structure of the human Body, by *Douglas*, 2 vol.

Octavo.

265 Cheselden's Anatomy.

266 Cowper on the Muscles; wherein the true Uses of the Muscles are explained.

267 Dionis's Anatomy.

268 Douglas on the Muscles.

269 Drake's Anatomy of human Bodies, 3 vol.

270 Haller's Physiology; being a Course of Lectures upon the visceral Anatomy and vital Œconomy of human Bodies.

271 ——— Dissertation on the sensible and irritable Parts of Animals.

272 Heister's Compendium of Anatomy.

273 Keill's Anatomy of the human Body.

274 —— Essays on the several Parts of the animal Œconomy, and statical Observations.

275 Monro's Anatomy of the human Bones.

276 Ridley's Anatomy of the Brain.

277 Thomson's Anatomy of the human
with an Account of muscular Motion.

278 ——— Art of dissecting the human B

279 Whytt's Essay on vital and other involu
Motions.

XXIV. Physic.

Folio.

280 James's Medicinal Dictionary, 3 vol.

Octavo.

281 Allen's Synopsis; or compleat Practi
Physic, 2 vol.

282 Alpinus's Passages of Life and Death, by J
2 vol.

283 Andree's Cases of the Epilepsy, Hysteric
and St. Vitus's Dance, with the Process
Cure.

284 Andry's Orthopædia; or the Art of co
ing and preventing Deformities in Children,

285 Arbuthnot's Essay upon the Nature o
ments, with practical Rules of Diet.

286 Armstrong's Synopsis; or the Histor
Cure of the Venereal Disease.

287 Astruc's Academical Lectures on Fevers.

288 ——— on the Diseases of Women with

289 ——— General and compleat Treatise
the Disorders incident to Children, from
Birth to the Age of Fifteen.

290 ——— on the Venereal Disease.

291 Baglivi's Practice of Physic; with his A
of the Tarantula.

292 Bellinger's Treatise concerning the Nu
of the Fœtus in the Womb.

293 Berkely's Siris; being Inquiries concerni
Virtues of Tar-Water; Hale's Experim
Tar-Water; Prior's Narrative of the Suc
Tar-Water.

383 Atkin's Navy Surgeon, or practical Syſtem of Surgery.
384 Boulton's Syſtem of rational Surgery.
385 Daran's Chirurgical Operations on the Diſorders of the Urethra, by *Tomkyns*.
386 Daventer's Midwifry.
387 Dionis's Courſe of Chirurgical Operations, demonſtrated in the Royal Garden at Paris.
388 Exton's new General Syſtem of Midwifry.
389 Garengeot's Treatiſe of Chirurgical Operations.
390 Giffard's Caſes in Midwifry.
391 Houſton's Hiſtory of Ruptures and Rupture-Curers, *&c.*
392 La Motte's Treatiſe of Midwifry.
393 Le Clerc's compleat Surgeon; or the whole Art of Surgery explained in a familiar Manner.
394 Le Dran's Obſervations in Surgery.
395 ——— Operations in Surgery.
396 Mihles's Elements of Surgery adapted to the Uſe of the Camp and Navy, as well as of the domeſtic Surgeon.
397 Ranby on Gun-ſhot Wounds.
398 Ruyſch's practical Obſervations in Surgery and Midwifry.
399 Sharp's critical Enquiry into the preſent State of Surgery.
400 —— Midwifry.
401 —— Treatiſe on the Operations in Surgery.
402 Smellie's Obſervations and Caſes in Surgery.
403 ——— Treatiſe on the Theory and Practice of Midwifry.
404 Smith's Principles of Surgery.
405 Turner's Surgery, 2 vol.
406 Warner's Caſes in Surgery, with Remarks; with

275 Monro's Anatomy of the human Bones.

276 Ridley's Anatomy of the Brain.

277 Thomson's Anatomy of the human B with an Account of muscular Motion.

278 ——— Art of dissecting the human Bo

279 Whytt's Essay on vital and other involu Motions.

XXIV. Physic.

Folio.

280 James's Medicinal Dictionary, 3 vol.

Octavo.

281 Allen's Synopsis; or compleat Practi Physic, 2 vol.

282 Alpinus's Passages of Life and Death, by J 2 vol.

283 Andree's Cases of the Epilepsy, Hysteric and St. Vitus's Dance, with the Process Cure.

284 Andry's Orthopædia; or the Art of co ing and preventing Deformities in Children, 2

285 Arbuthnot's Essay upon the Nature of ments, with practical Rules of Diet.

286 Armstrong's Synopsis; or the History Cure of the Venereal Disease.

287 Astruc's Academical Lectures on Fevers.

288 ——— on the Diseases of Women with

289 ——— General and compleat Treatise the Disorders incident to Children, from Birth to the Age of Fifteen.

290 ——— on the Venereal Disease.

291 Baglivi's Practice of Physic; with his Ac of the Tarantula.

292 Bellinger's Treatise concerning the Nu of the Fœtus in the Womb.

293 Berkely's Siris; being Inquiries concerni Virtues of Tar-Water; Hale's Experime Tar-Water; Prior's Narrative of the Succ Tar-Water.

383 Atkin's Navy Surgeon, or practical Syſtem of Surgery.
384 Boulton's Syſtem of rational Surgery.
385 Daran's Chirurgical Operations on the Diſorders of the Urethra, by *Tomkyns*.
386 Daventer's Midwifry.
387 Dionis's Courſe of Chirurgical Operations, demonſtrated in the Royal Garden at Paris.
388 Exton's new General Syſtem of Midwifry.
389 Garengeot's Treatiſe of Chirurgical Operations.
390 Giffard's Caſes in Midwifry.
391 Houſton's Hiſtory of Ruptures and Rupture-Curers, *&c.*
392 La Motte's Treatiſe of Midwifry.
393 Le Clerc's compleat Surgeon; or the whole Art of Surgery explained in a familiar Manner.
394 Le Dran's Obſervations in Surgery.
395 ——— Operations in Surgery.
396 Mihles's Elements of Surgery adapted to the Uſe of the Camp and Navy, as well as of the domeſtic Surgeon.
397 Ranby on Gun-ſhot Wounds.
398 Ruyſch's practical Obſervations in Surgery and Midwifry.
399 Sharp's critical Enquiry into the preſent State of Surgery.
400 —— Midwifry.
401 —— Treatiſe on the Operations in Surgery.
402 Smellie's Obſervations and Caſes in Surgery.
403 ——— Treatiſe on the Theory and Practice of Midwifry.
404 Smith's Principles of Surgery.
405 Turner's Surgery, 2 vol.
406 Warner's Caſes in Surgery, with Remarks; with

with an Account of the Effects of the Agaric of the Oak in ſtopping of Bleedings.

407 Wiſeman's Surgery, 2 vol.

XXVI. Jurisprudence.

Folio.

408 Hobbes's Leviathan; or the Matter, Form and Power of a Commonwealth, eccleſiaſtical and civil.

409 Jacob's Law Dictionary.

410 Puffendorf's Law of Nature and Nations, with the Notes of Barbeyrac.

411 Wood's Inſtitutes of the Law of England.

Octavo.

412 Chamberlayne's preſent State of Great Britain; with divers Remarks upon the ancient State thereof.

413 Locke on Government.

414 Sidney's Diſcourſes concerning Government.

XXVII. Heraldry.

Folio.

415 Guillim's Diſplay of Heraldry.

Octavo.

416 The Britiſh Compendium; or Rudiments of Honour; containing the Genealogies of all the Nobility of England, their Titles, Poſts, and Seats. Alſo their Coronation Robes; with their Arms, Creſts, Supporters, and Mottoes, 2 vol.

417 The Scotch Compendium; containing the Origin of the Scots, and Succeſſion of their Kings. Alſo the Titles, Deſcents, Marriages, Poſts, Seats, *&c.* of the Scotiſh Nobility; with their Arms, Creſts, *&c.*

418 The Iriſh Compendium; containing the Deſcents, Marriages, Iſſues, Titles, Poſts, and Seats of the Nobility of Ireland; with their Arms, Creſts, *&c.*

419 Coates's Dictionary of Heraldry.

420 Kent's Grammar of Heraldry.

DICTIONARIES, &c. *of Arts and Sciences.*

Folio.

421 Chambers's Dictionary of Arts and Sciences, *&c.* with a Supplement, 4 vol.

Octavo.

422 New and Complete Dictionary of Arts and Sciences; comprehending all the Branches of uſeful Knowledge; with accurate Deſcriptions as well of the various Machines, Inſtruments, Tools, Figures and Schemes neceſſary for illuſtrating them, as of the Claſſes, Kinds, Preparations, and Uſes of natural Productions, whether Animals, Vegetables, Minerals, Foſſils, or Fluids; together with the Kingdoms, Provinces, Cities, Towns, and other remarkable Places throughout the World. Illuſtrated with above three hundred Copper-Plates: By a Society of Gentlemen, 4 vol.

423 Dictionarium Polygraphicum; or the whole Body of Arts regularly digeſted, 2 vol.

424 Martin's Philological Library of Literary Arts and Sciences.

425 Preceptor; containing a general Course of Education, wherein the first Principles of polite Learning are laid down in a way most suitable for trying the Genius and advancing the Instruction of Youth, 2 vol.

426 Rollin's History of the Arts and Sciences of the Ancients, 4 vol.

427 Smith's Laboratory or School of Arts, 2 vol.

☞ Any of the Books mentioned in this Catalogue, or any other Book, in whatever Language, may be had, upon a short Notice, of W. OWEN Bookseller at Homer's Head in Fleet-street.

By whom is published Monthly, Price 6d.

The GENERAL MAGAZINE of ARTS and SCIENCES, Philosophical, Philological, Mathematical and Mechanical.

By BENJAMIN MARTIN,

c.
Arts

e of
po-
most
the

s of

l.

gue,
may
ook-

d.
aid
hem-

Hq
21—

Mr Pearce 1852